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The Essay-Proof Journal

**Devoted to the Historical and Artistic
Background of Stamps and Paper Money**



An unused vignette engraved for a Trans-Mississippi stamp. See Jack Rosenthal's article on page 94.



Official Journal of The Essay-Proof Society

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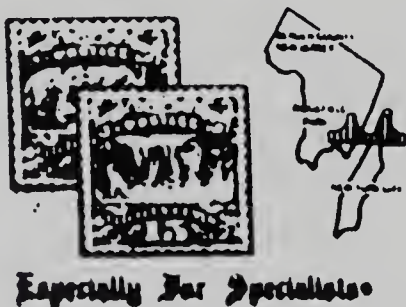
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The Essay Proof Journal

Vol. 43, No. 3

THIRD QUARTER 1986

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Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, Wis. 53549

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THE ESSAY-PROOF SOCIETY meets the second Thursday of April, May, June, September, October, and November at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.



Electricity Presenting Light to the World as seen on the issued \$5 note was engraved by G.F.C. Smillie.

An Adaptation of the \$5 Educational Note Vignette

by GENE HESSLER

AN ALTERED version of the 1896, \$5 educational note has been observed at the Bureau of Engraving and Printing (BEP). Much has been written about the 1896 silver certificates, more commonly known as the educational series. There is no need to discuss them here, at length. If you wish to read, or reread, some of what has been written about these notes, please refer to the following:

Hessler, Gene, 1979, *U.S. essay, proof and specimen notes*: BNR Press, Port Clinton, OH, pp. 98–121.

_____ 1985, Monterey censorship: *COINage*, Miller Magazines, Ventura, CA, p. 86.

_____ 1980, The 1897 educational notes: *Paper Money*, v. 90, p. 325.

Jackson, Dr. Glenn E., 1970, Morris archives yield new information on educational series: *The Essay-Proof Journal*, v. 126, p. 60.

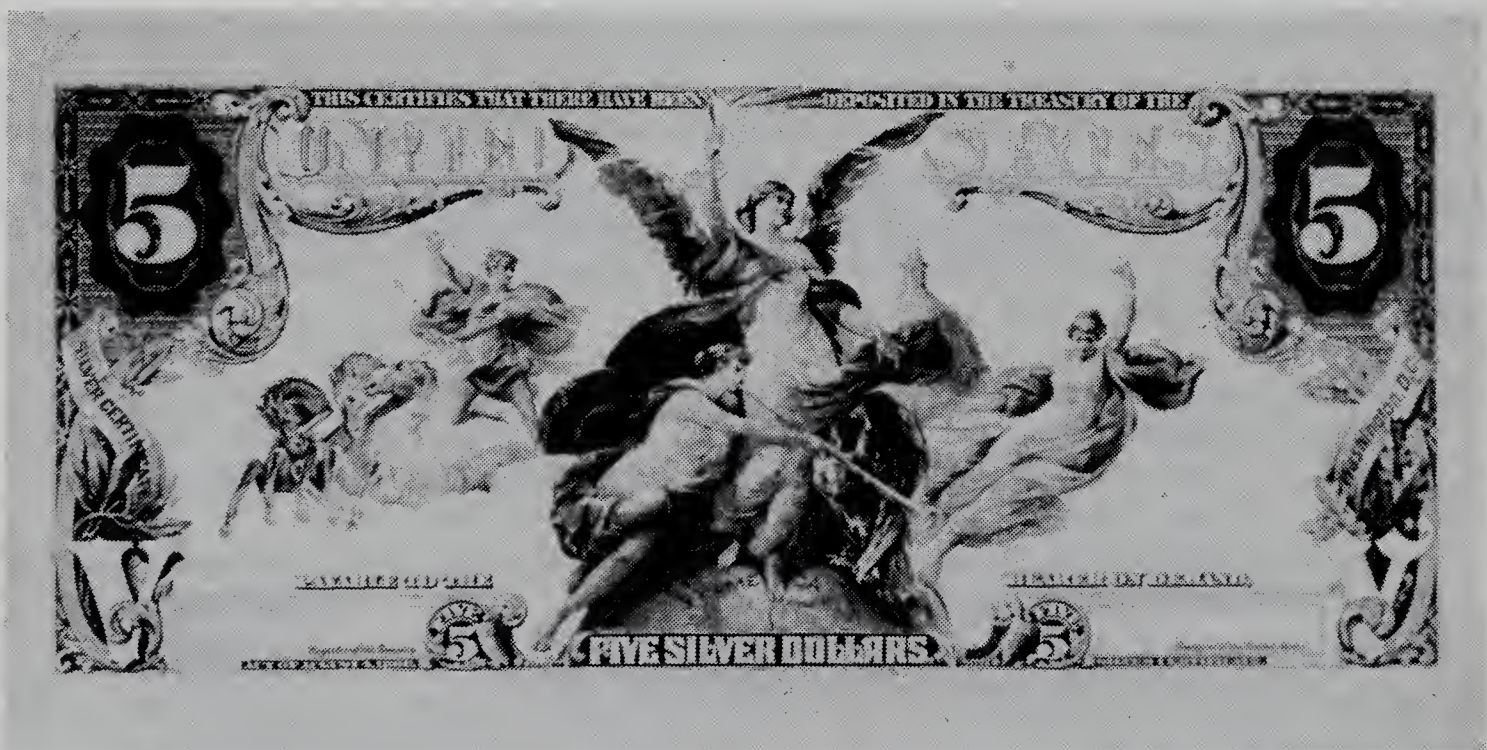
Morris, Thomas F. II, 1968, *The life and work of Thomas F. Morris, 1852–1898*, ed. by Barbara R. Mueller; published by the author, pp. 90–117.

The vignette to be discussed here relates to the \$5 note. Based on other attributed die numbers, chronologically close to number 11073, the one assigned to this proof, I would assume that it was done about 1925, 30 years after the 1896, \$5 silver certificate was prepared. There is absolutely no information about this vignette at the BEP where I observed this example of what was originally called *Electricity Presenting Light to the World*. As you know, the figure as seen on the \$5 note had an electric light bulb in her hand—here she holds a laurel branch. There is a different engraving of the U.S. Capitol on the right, and although the figure can no longer be called *Electricity*, there are, ironically, three electric power-line towers on the left. The question is, for what was this adaptation of *Electricity* intended?

The probable intended use was for a certificate, diploma or government presentation piece. Who knows? The engraving is basically the same as the one that appeared on the issued \$5 note with the deletions of the rays that emanated from the bulb and the ribbon—or is it an electric cord?—that floats in the air.



The original painting, the design for the \$5 note, is the work of artist and engraver Walter Shirlaw.



The 1897, unissued version clearly shows *Electricity* and *Fame*, with her trumpet, with additional clothing.

An alteration of the accepted engraving was made for the unissued, 1897 version. On that example the figure of *Electricity* was clad in a flimsy, negligee-like garment that covered her previously partially nude torso. The 1896 engraving, not the 1897 version, was selected for whatever die number 11073 was intended.

During the 1890s, Anthony Comstock, Secretary of the New York Society for the Suppression of Vice, was on a crusade to rid America of lewd and licentious literature and pictures. Although I could not find evidence that Comstock spoke out publicly against the \$5 educational note, something or someone caused the U.S. Treasury to put clothes on *Electricity*, so the government would not be accused of issuing dirty dollars. (If Anthony Com-



Die proof number 11073 was based on the 1896 version.

stock were here to observe what takes place in our present-day society, he would probably go into orbit. On the other hand, his voice would be welcomed by many today.)

By the mid-1920s, the keeper of the public morals had passed on to his great reward and the social climate was different; there was no need to use anything but the 1896 version as the basis for die number 11073. The age of the flapper was a preview of what was to come 50 years later. And, women could vote! These circumstances might have influenced those who chose the die to be altered as number 11073.

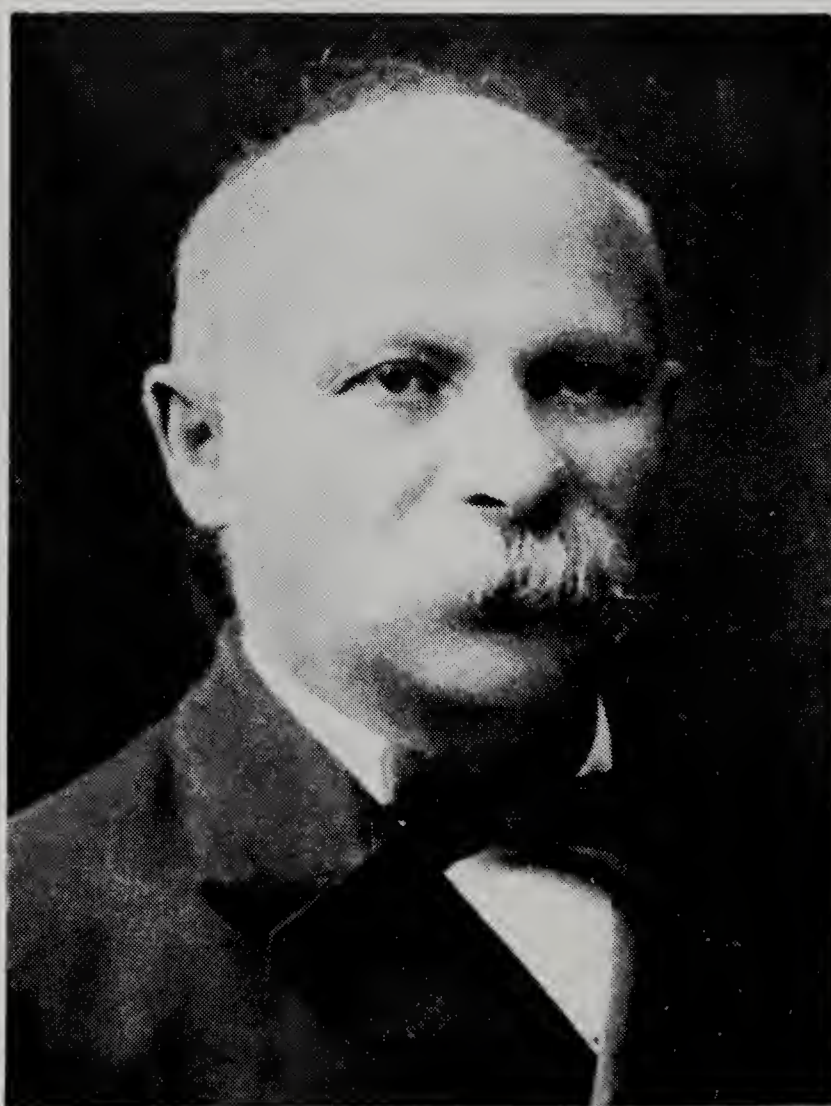
Again, why was this die prepared? We may never know. But, sometimes the questions that are raised are as interesting as the answers to others.

**An Introduction to Descriptions of Previously Unreported
Essay-Proof Variations**

**Rosewater, the Omaha *Bee* and the
Trans-Mississippi Issue, 1898**

by JACK ROSENTHAL

EDWARD Rosewater, editor of the Omaha *Bee*, was a man with powerful political connections. A key delegate to the Republican National Convention of 1896, Rosewater had been mentioned as a possible choice for Postmaster General. The *Bee*'s editorial support gave William McKinley of Ohio an influential voice in William Jennings Bryan's home state of Nebraska in the presidential election of 1896. Traditionally, political candidates relish a strong showing in the home district of an opponent, so spokesman Rosewater enjoyed entrée to the top levels of the McKinley administration.



Edward Rosewater, editor, Omaha *Bee*. Photo, AP.

Because of Rosewater's long-time interest in postal matters, President McKinley appointed him as a United States delegate to the Universal Postal Congress in Washington in 1897, where Rosewater was elected vice-president of the global gathering. The Omaha editor had great rapport with Republican National Chairman Mark Hanna and with rising star

Teddy Roosevelt, then Assistant Secretary of the Navy. Augmenting his direct line of communication in postal matters was his close association with First Assistant Postmaster General Perry S. Heath¹ during the McKinley campaign, when Heath had served as Secretary of the Republican National Committee.²

Thus, it becomes more clear why, when Rosewater, the editor of a newspaper with a scant 20,000 circulation, as manager of publicity and promotion of a fair to be staged in a city of barely 100,000 population, felt comfortable in requesting on December 10, 1897 that a single commemorative stamp be issued in honor of that event.³ Just 13 days later, Postmaster General James A. Gary announced that there would be a series of five!⁴ A few weeks later, on January 13, 1898, the issue was increased to nine stamps. The value of political "I.O.U.'s" is boundless.

The announcement of the nine-stamp issue raised the hackles of some stamp collectors and dealers, who were still smarting over the \$16.34 cost of the 16-stamp Columbian Exposition series of 1893, a large outlay in a day when the average weekly wage was \$9.00.⁵ Even the \$3.80 price of the proposed Trans-Mississippi series was enough to put a strain on most collectors' pocketbooks again. The legitimacy of some of the complaints was borne out later by the large percentage of the higher denomination stamps in both issues that were subsequently returned to and destroyed by the Post Office Department. The complaints were swept aside.

Third Assistant Postmaster General John A. Merritt called upon the public for suggestions as to subjects for the proposed series.⁶ In mid-December, he wrote letters to leading artists in the country, asking for design concepts. He thought that the issue might incorporate subjects in three categories. The first was portraits of distinguished persons identified with the West. Next was appropriate historical events as illustrated by existing paintings or engravings. His third category was unique pictures of national scenery associated with the progress of the Trans-Mississippi region. Because of the need to expedite production, almost all of the topics eventually chosen were from the second category, existing art. The Bureau of Engraving and Printing was being given only five months from the concept stage to issuance of the stamps. As a rule of thumb today, a period of three years generally would be required for the same process.

Merritt proposed some topics of his own, including one idea that survived, Fremont hoisting the flag on the Rocky Mountains. Three suggestions of his that were not adopted were a statue in St. Louis of Thomas H. Benton; a painting of DeSoto discovering the Mississippi River; and "Westward Ho," a painting hanging in the Capitol in Washington.

Citing time as a constraint, on December 27, 1897, Postmaster General Gary solicited Rosewater's personal suggestions for subjects and designs. The Exposition was to open on June 1, 1898. He underscored the Department's desire to please the Expo authorities and his wish to render "all possible assistance." Rosewater already had submitted five wash drawings in a vertical format, following the December 23 announcement of the originally proposed five denominations, at the personal request of Gary.

Ten days later, the *Bee* carried a Post Office Department release stating that over a hundred potential designs had been submitted, including a group described patronizingly as being from "a gentleman from Nebraska." Other enumerated suggestions included a sod or log cabin, Remington drawings, buffalo grazing, a pioneer wagon train, a Mississippi River bridge, and corn or grain ripening in the presence of modern reapers.⁷

The opening of the American West was near and dear to Teddy Roosevelt, who volunteered some ideas that were quite in character for him. He proposed George Armstrong Custer at the head of a troop of cavalry, but no picture could be found. Other Roosevelt suggestions were "wild warfare" and a scene with buffalo.⁸ It should be noted that a series of six articles on the West written by Roosevelt appeared in *Century Magazine* in 1888. The



Rosewater wash drawings. Varying sizes detailed in Brazer. Photos by Jack Rosenthal.



Rosewater wash drawing for the \$1 value.

illustrator of that series was Frederic Remington. The two had become a working team many years before either had gained much national prominence.⁹ That Remington drawings were to become the subject of two of the nine issued stamps becomes more understandable. A third Remington subject, an Indian chief, was announced, a vignette engraved, but it was never used.

The initial choices of subjects for the stamps were announced on January 13 by the Post Office Department:

- | | |
|---|--|
| 1¢ — Marquette discovering the Mississippi River; | 10¢ — A mining scene; |
| 2¢ — An Indian chief; | 50¢ — A cowboy and cattle; |
| 4¢ — Buffalo hunting scene; | \$1 — A harvesting scene or a great flour mill; |
| 5¢ — Fremont raising the flag on the Rockies; | \$2 — The Union Pacific railroad bridge showing part of Omaha. ¹⁰ |
| 8¢ — A train of emigrants crossing the plains; | |

Six of the nine subjects eventually appeared on one stamp or another of the series. In a span of a month, Post Office Department news releases had credited both DeSoto and Marquette with the discovery of the Mississippi River, when it almost certainly was discovered by a wandering tribesman, many centuries before.

Public resistance to the proposed stamp issue continued, causing the *Bee* to comment on January 23, "Some of the Eastern papers are protesting against the issue of the Trans-Mississippi Exposition stamps as needlessly adding to the expense of the Post Office Department. This stamp issue, however, will be a source of profit rather than an expense to the Department if the 500,000 stamp collectors only purchase one set each." A few days later, the influential *Harper's Weekly* supported the issuance of the Expo stamps, describing the complaints of collectors as "unreasonable."¹¹



"An Indian Chief" from a Remington wash drawing. Photo by Jack Rosenthal.

Complying with the Postmaster General's request, Rosewater contacted Mrs. Jessie Benton Fremont, the widow of "The Pathfinder," soliciting sketches and comments. She responded with portraits and photos of the actual flag which was planted at the summit.¹² None of these proved to be of much value in the process of designing the five cent stamp, and the vignette eventually was based upon a published woodcut.¹³

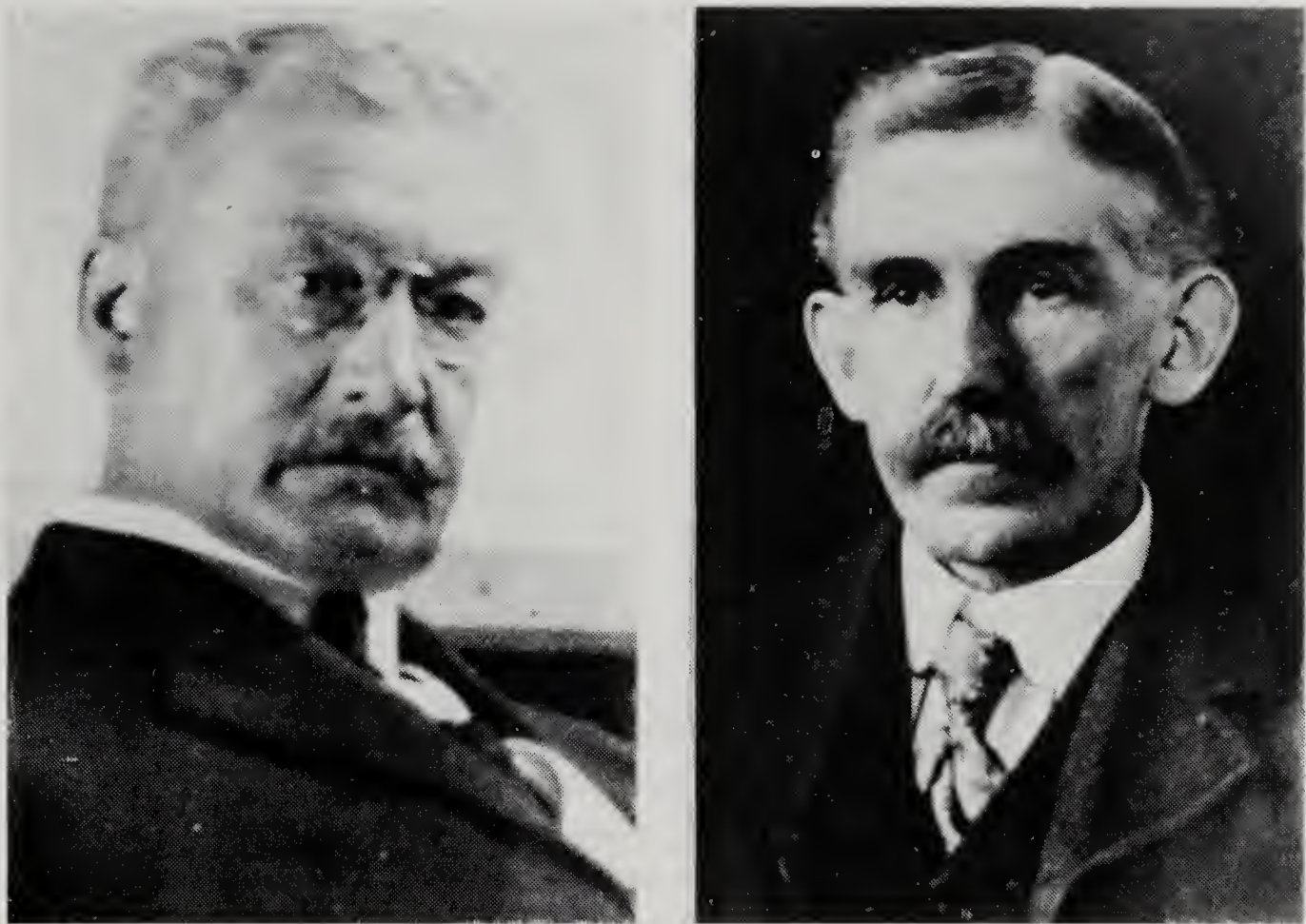
The Milwaukee *Sentinel* of February 17 reported accurately that "Marquette on the Mississippi," a painting by William Lamprecht, property of Marquette University of Milwaukee, would be the subject of the one cent value, and printed a sketch of the proposed design. It is interesting to note that the Omaha newspaper, no doubt due to the limited resources of a paper of 20,000 circulation, throughout its period of advocacy for and issuance of the Trans-Mississippi stamps, carried not a single illustration of the designs.

The work on the engravings commenced in early February of 1898¹⁴ with a design concept provided by Raymond Ostrander Smith of the Bureau of Engraving and Printing. Responsibility for the frame engraving fell upon Marcus W. Baldwin, and Douglas S. Ronaldson did the numerals and lettering. The central vignettes for the proposed bicolor issue were assigned to George F.C. Smillie, Robert Ponickau and Baldwin, as follows:

Smillie — 1, 4 and 50 cent values.

Ponickau — 8 cent value.

Baldwin — 2, 5 and 10 cent and 1 and 2 dollar values.



(L) George F.C. Smillie, chief engraver (photo BEP). (R) Marcus W. Baldwin, engraver.

In addition, Baldwin executed a vignette depicting an Indian chief based upon a Remington drawing, but this was never utilized. There are conflicting reports of the denomination for which this vignette was intended. This matter will be settled with documentation in a future article in this series.

MOST of these talented artists had come to the Bureau from the American Banknote Company. Their experience would stand them in good stead under the extraordinary pressures that were destined to develop. All was progressing smoothly when the U.S.S. *Maine* was blown up and sunk in Havana harbor on February 16, 1898, leading to a declaration of war between the U.S. and Spain on April 25. Congress quickly imposed a number of war taxes to become effective on July 1 of that year. The demands upon the Bureau of Engraving and Printing increased geometrically as a result of the unanticipated need for revenue stamps and other war-related printing.

Wall Street complained of the lack of documentary stamps, and premiums over face value were being paid on the "black market."¹⁵ It was in this atmosphere that the decision was reached to make a drastic change in the format of the entire issue.

An official Post Office Department circular dated May 16 had mixed news for Exposition boosters. The designs and subjects had been firmed up, but the stamps necessarily would be printed in a single color. (A bicolor printing would have required double the press time of a single color run on the Bureau's flat plate presses, and time was a commodity that suddenly had become scarce.) The circular continued with a detailed word description of the frame design, a listing of the final subjects by denomination and a not-so-final designation of the colors. In summary:

1¢ — "Marquette on the Mississippi," Dark Green.	10¢ — "Hardships of Emigration," Slate.
2¢ — "Farming in the West," Copper Red.	50¢ — "Western Mining Prospector," Olive.
4¢ — "Indian Hunting Buffalo," Orange.	\$1 — "Western Cattle in Storm," Light Brown.
5¢ — "Fremont on Rocky Mountains," Dark Blue.	\$2 — "Mississippi River Bridge," Sapphire Blue.
8¢ — "Troops Guarding Train," Dark Lilac.	

In its haste to release the Post Office announcement locally, the evening edition of the *Bee* of Monday, May 16 completely overlooked the revelation that the stamps would be printed in one color. The paper repeated the earlier description: "consisting of a border substantially the same in all denominations except that the colors and the figures and letters representing values are different, and a central scene in black. . . ." The next day, the morning edition deleted the bicolor description without explanation but continued to use the phrase "color of border" in its listing of the subjects and colors of the various denominations. So abrupt was the change in the stamps that a person as well connected with postal authorities as was Rosewater apparently had no advance warning. The personal diary of Marcus W. Baldwin indicates that the engravers actually started making the changes on May 11, five days before the public announcement.

It was not until June 1 that the *Bee* acknowledged its error by saying, "As some of the descriptions published have been inaccurate in minor details, the following correct description, as approved by the Post Office Department, will be of interest. . . ." The news story continued with the incorrect colors for the two highest denomination stamps. The confusion in the Omaha paper likely may be attributed to the fact that Rosewater, its postal expert, at this point was devoting 15 hours a day to Expo work.¹⁶ It had escaped his attention that five days earlier Third Assistant Postmaster General John Merritt had stipulated a change of color of the \$1 stamp from light brown to black and the \$2 denomination from sapphire blue to light brown because it had been "found expedient" to do so. Postmasters were advised at the same time that delivery of the stamps would be delayed until June 15.

The engravers reacted quickly to the changes which had been thrust upon them only a couple of weeks in advance of the originally announced issue date of June 1, the opening day of the Omaha extravaganza. New single color dies and plates would have to be prepared because the vignettes for the bicolor issue were designed to be slightly smaller in size than the openings provided in the frames. This is a requisite in multiple press run flat plate printing in order to provide a margin for shift in registration, so that one color of printing does not overlap another. Touch-up of the vignettes was accomplished quickly, and, the engravers completed their work on the last stamp, the 2 cent value, on May 13.¹⁷

The first day of issue of the stamps was June 17, 1898, only two and one-half weeks later than originally announced. Considering the constraints created by the outbreak of the Spanish-American War, coming that close to the opening day of the Omaha Expo was quite a remarkable feat.

Little has been written in philatelic publications regarding Edward Rosewater's role in shaping this classic issue. It was more than just a courtesy when Assistant Postmaster General Merritt wrote, "I take pleasure in sending you herewith a set of die proofs of the Trans-Mississippi series of postage stamps, concerning the design and issue of which the Department has had the benefit of your valuable advice and co-operation."¹⁸

FOOTNOTES

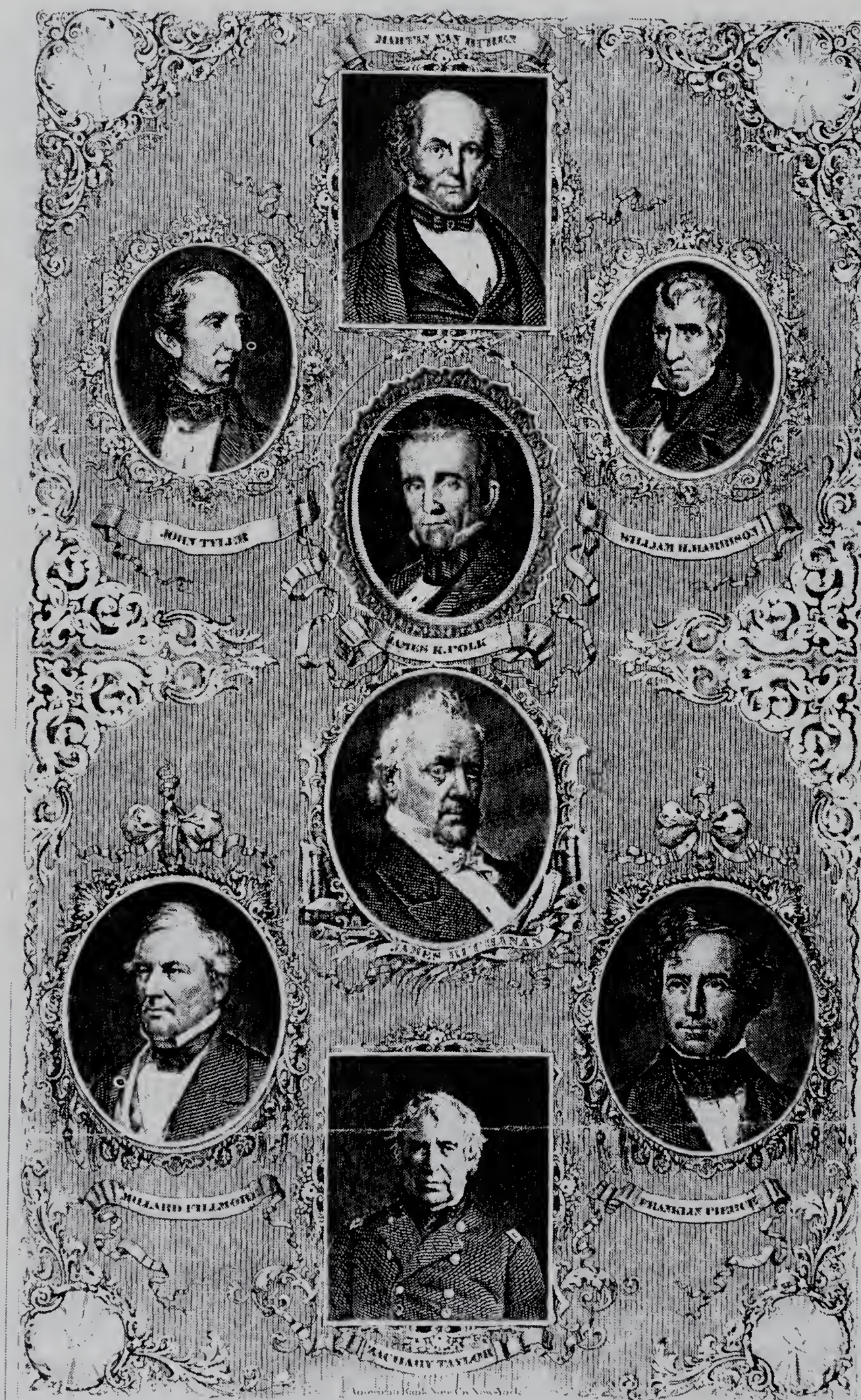
1. Annual Report of the Postmaster General, 1970, Officials of the Post Office Department, Table 808, p. 152.
2. Telegram, April 29, 1897, Heath to Rosewater, Microfilm Reel 1, Box 1918, Rosewater Collection, American Jewish Archives, Cincinnati.
3. Omaha Daily *Bee*, December 10, 1897, p. 1, Microfilm files, Nebraska State Historical Society, Lincoln.
4. *Ibid.*, December 23, 1897, p. 1.
5. Average Annual Earnings in All Industries and Occupations, 1900, U.S. Bureau of the Census.
6. *Bee*, op. cit., December 24, 1897, p. 2.
7. *Ibid.*, January 10, 1898, p. 1.
8. *Ibid.*, May 16, 1898, p. 2.
9. "Ranch Life in the Far West," Theodore Roosevelt with illustrations by Frederic Remington, series of articles *Century Magazine*, 1888. Reprinted Northland Press, Flagstaff, 1985.
10. *Bee*, op. cit., January 13, 1898, p. 1.
11. *Ibid.*, January 28, 1898, p. 5.
12. *Ibid.*, January 31, 1898, p. 8.
13. "U.S. 5¢ Trans-Mississippi—Design Development," Clifford Leak, *Essay-Proof Journal*, No. 153, Winter 1982, p. 38.
14. Personal Diary of Marcus W. Baldwin, February 5, 1898.
15. *Bee*, op. cit., July 2, 1898, p. 2.
16. *Ibid.*, July 30, 1898, p. 1.
17. Baldwin, op. cit., May 23, 1898.
18. Biography of Edward Rosewater, Victor Rosewater, unpublished manuscript, Rosewater Collection, op. cit., Box 1918, pp. 178, 179.



Reverse Image Uruguay Essay at Auction

Sold for \$100, the estimate of Roger Koerber in his auction sale of Sept. 6, 1985, was an unusual essay for the Uruguay officials of 1911. It was described thus:

OFFICIALS 1911 2c Peace, large format reverse image black essay, Lee (p. 377) says *first hand/made engraving from which the plates of 100 stamp/size units were made by photographic reduction*, a gift to Hoffman from Jose Valido Romero in 1931, plus stamp size in black, correct image, vf. #0111



The American Bank Note Co. engraving described by Forrest Daniel, differing from the one shown in *EPJ* 170, p. 73 by the addition of President Buchanan in the center to replace the radiant star. Lincoln is not included.

More on ABNCo. Plates of Presidential Vignettes

by FORREST DANIEL

(Editor's Note: In *EPJ* 170, second quarter 1986, Dr. Curt Radford described two large, elaborate engravings picturing the first 16 U.S. Presidents. His article evoked the following comments from our member Forrest Daniel.)

The illustrations of the engravings by the American Bank Note Co. caught my eye immediately. The radiant star on page 73, however, did not ring a bell. I purchased a similar pair in Regina a year ago when I attended the Canadian Numismatic Association convention. They were found in a used book store.

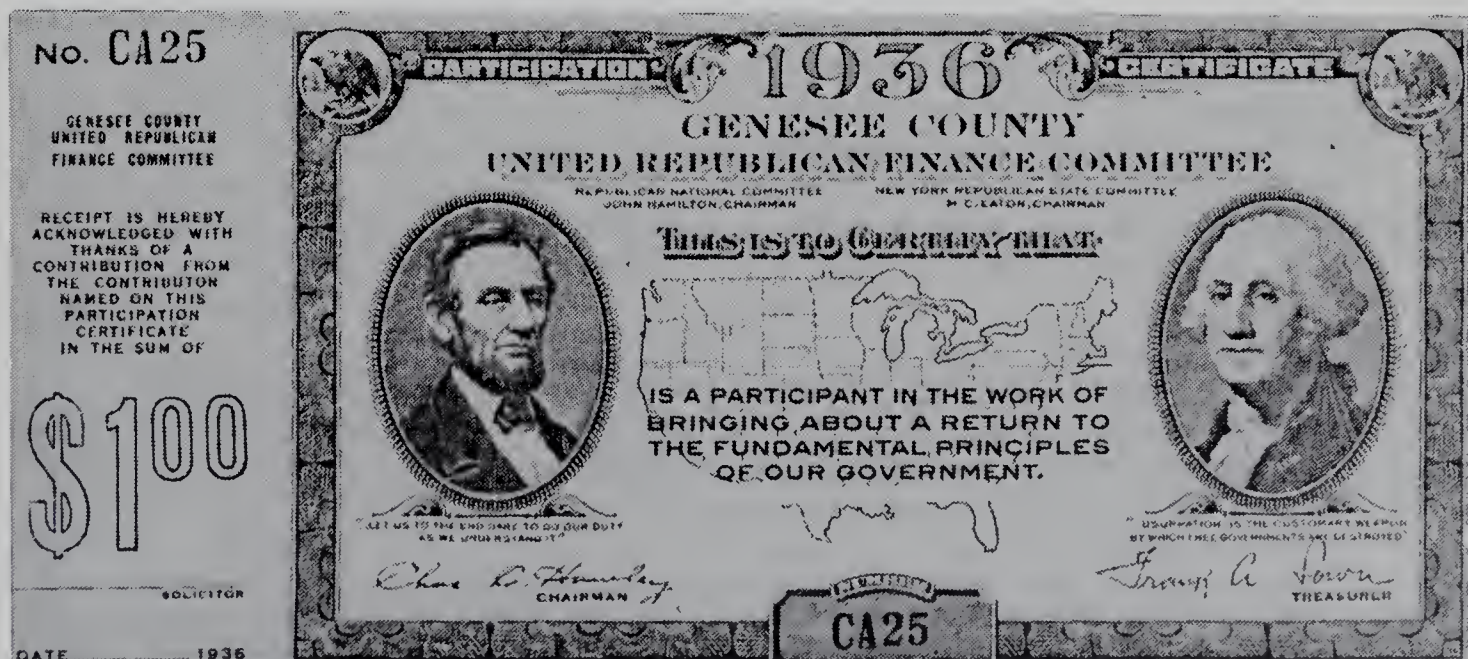
Dr. Radford is quite right; these were the frontispieces of a book. Mine were cut from a book, one edge is not square, and the pinched area of the binding is pinched into the paper. In addition, there is the remainder of marbling on the other three edges.

I've been unable to solve the title of the book. There is some offset on the back of the right sheet. The first two lines are ENGLISH/AMERICA. A few letters of the next line can be seen faintly but not enough to read them, and smaller lines can be placed on the sheet. I judge the top line to be 42-point type and the second 30 point. The librarian was unable to find anything probable on the OCLC line, but perhaps another could.

My pair appears to be an earlier issue because President Buchanan occupies the space filled by the radiant star on the engraving on page 73. Perhaps someone can come up with a full identification. It appears to be an annual or occasional publication. I can't see "gazetteer" or "almanac" in the third line, but "history" might be part of it.

More Lithography by ABNCo.

A lithographed "dollar certificate" by American Bank Note Co. for the Republican Party's ticket in 1948 was illustrated in *Journal* 169, page 37. Now Robin Ellis, editor of *The Souvenir Card Journal*, submits another political certificate that mimics security paper and was also lithographed by ABNCo. This one was issued for the 1936 campaign by the Genesee County (N.Y.) United Republican Finance Committee.

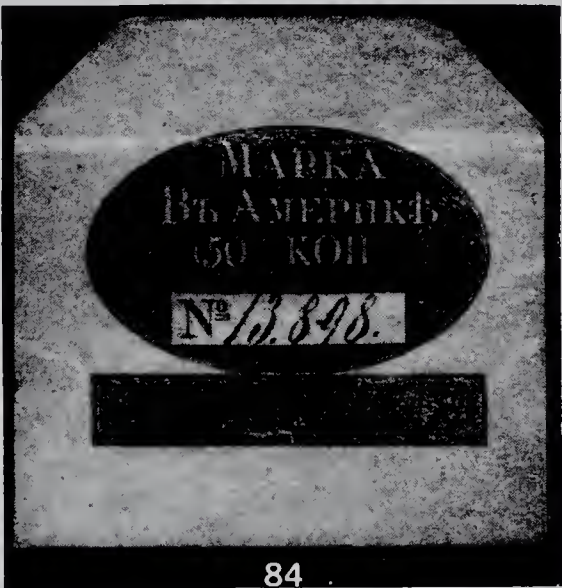


Essays & Proofs at AMERIPEX Auctions

Prices realized at the special auction sales held in conjunction with AMERIPEX 86 in Chicago are coming in and lots of essay/proof interest will be reported here, beginning with the Jacques Schiff offering on May 28th:

Syngraphic Rarity Leads Off Sale of Territorial Material

- 84
- ALASKA, 1818-25 (Ca), 50 Kopecks Sealskin Banknote, issued by Russia, used in Alaska to Northern California in place of coinage. Inscribed MARKA V'AMEIKYE ("Money of America") Reverse ROSSIIS AMER KANS KMPNA NII PECHAT ("Russian American Trading Company"). 47 examples are recorded in 7 different denominations & only 10 are believed in private hands. (7)50 Kopek are known to exist. In excellent condition w/only a light horiz. crease along the top of design, ex-Snegireff, ex-Speers.
- E.XVII
- \$3,200.00



Proofs

204	#44P2a, 12c Greenish Black Reissue 1875, Pan Pacific Small Die Soft Yellowish Wove Paper, VF, less than 5 known, w/1986 Philatelic Foundation Certificate	1,400.00	1,100.00
205	#63P2, 1c Blue 1861, Small Die on Soft Yellowish Wove paper mounted on card, VF, less than 5 known.	1,600.00	700.00
206	#68P2a, 10c Green 1861, Small Die on Soft Yellowish Wove Paper, VF, less than 5 known.	1,600.00	1,150.00
207	#70P2a, 24c Red Lilac 1862, Small Die on Soft Yellowish Wove Paper, light thinning just into design at rt, o/w VF, less than 5 known	2,100.00	550.00
208	#72P2a, 90c Blue 1861, Small Die on Soft Yellowish Wove Paper, mounted on card, VF, less than 5 known, w/1986 Philatelic Foundation Certificate.	1,600.00	575.00
209	#73P2a, 2c Black 1861, Small Die on Soft Yellowish Wove Paper mounted on card, VF, Extremely Rare w/less than 5 known, w/1986 Philatelic Foundation Certificate	1,600.00	1,100.00
210	#76P2a, 5c Brown 1861, Small Die on Soft Yellowish Wove Paper, tiny tear at left & small thin, Appears, VF, Less than 5 known, w/1986 Philatelic Foundation Certificate	1,600.00	1,400.00

211	#77P2a, 15c Black 1866, Small Die on Soft Yellowish Wove Paper, VF, Less than 5 known	2,500.00	1,500.00
212	#78P2a, 24c Lilac 1863, Small Die on Soft Yellowish Wove Paper, tiny thins, o/w VF, less than 5 known	2,100.00	550.00
213	#112-17, 20-22, 29P4, 1c-90c 1869, (10), Plate on card, Most LH, 90c slight bend, o/w VF-Superb	1,610.00	675.00
214	#121P3, 30c Blue & Carmine 1869, Rt Margin Blk (4), Plate on India, light creasing, Appears VF	1,200.00	440.00
215	#179TC3, 5c 1875, Black Pl# & Impt Blk (20) #243 Bot, Plate on India mounted on card, margin creases, 4 stamps small flaws, o/w VF	E.XIII	525.00
216	#294P2, 1c Pan Am, Small Die on White Wove Paper, light thinning, o/w VF	650.00	
217	#295P2, 2c Pan Am, Small Die on White Wove Paper, VF	650.00	
218	#297TC, 5 Pan Am, Dark Blue & Black on White Wove Paper, VF w/1986 Philatelic Foundation Certificate, Rare & Possibly Unique	---	
219	#298TC, 8c Pan Am, Light Violet & Black on White Wove Paper, VF w/1986 Philatelic Foundation Certificate, Rare & Possibly Unique	---	
220	#299TC, 10c Pan Am, Dark Brown & Black on White Wove Paper, VF, Rare & Possibly Unique	---	
221	The 5 preceding lots to be offered as 1 lot if the bid exceeds the total on the individual lots—A Unique set (less the 4c) of Trial Color Proofs of the Pan American issue. We believe this set was presented to officials prior to printing for review & that subsequent revisions led to the colors used in the issued series. A once-in-a-lifetime opportunity to acquire proofs never before offered	---	3,200.00
222	#331-42P2, 1c-\$1 Dbl Line Wmkd 1908-09, (12), Experimental Small Die Proofs in issued colors, LH, 6c trivial flaw, VF, \$1 w/1976 Philatelic Foundation Certificate	7,200.00	4,000.00
223	#C10P2, 10c Lindbergh, Small Die on Card (card thinned), light bend, appears Superb, A rare proof	3,500.00	1,200.00
224	#C24P2, 30c Globe, Small Die, Superb & Rare	2,500.00	900.00
225	#E6P2, 10c Spec Del, Small Die on White Wove Paper, VF, Scarce & Undercatalogued, w/1986 Philatelic Foundation Certificate	250.00	180.00
226	#E14P2, 20c Spec Del, Small Die on White Wove Paper, VF, Rare, Unlisted in Scott, w/1986 Philatelic Foundation Certificate	---	625.00
227	#E17P2, 13c Spec Del, Small Die on White Wove Paper, VF, Rare, Unlisted in Scott, w/1986 Philatelic Foundation Certificate	---	480.00
228	#01TC/056TC, 1c/90c Officials (28), "Atlanta" Trial Color Proofs on card, 01-09 & 015-024 in Black, 048-056 in Green, F-VF, 09, 54-5 small faults, F-VF	1,390.00	280.00
229	#01-9, 15-34, 72-92P2, 1c/90c Officials, (50), Small Die Proofs mounted on Gray Roosevelt Presentation Pages, 025-34 removed from page (4 values w/thins), few w/slight oxidation, F-VF	3,570.00	725.00

Specimens

230	#300-13, 19 SE 1c-\$5 1902-3 Issues (15), Type E Ovpts, LH or HR, \$1 Jumbo Margins, 1c, 4c, 6c tiny faults, most VF, Scarce as a Cpl Set	2,000.00	725.00
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Essays

231	Brazer #115aE-E, 5c 1869, Deep Red Orange on Canary entire (Thorpe 54i), 225 x 100mm, VF, A Scarce 1869 essay on Stationery	E.XIV	625.00
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232	Brazer #115aE-Eb, 5c 1869, Dark Violet (unlisted color), Cpl Die on India sunk on card, VF	E.XII	500.00
233	Brazer #115aE-Eb, 5c 1869, Red Brown Cpl Die on India sunk on card, VF	E.XII	360.00
234	Brazer #115aE-E, 5c 1869, Orange on Proof Paper, 38×54mm, VF	E.XII	360.00
235	Brazer #115aE-Ec, 5c 1869, Red Orange on Proof Paper, 34×32 mm, VF.....	E.XII	340.00
236	Brazer #115aE-Ec, 5c 1869, Deep Blue on Proof Paper, 40×65 mm, VF.....	E.XII	360.00
237	Brazer #115aE-Ec, 5c 1869, Olive Brown on Proof Paper, 41×66m, minor margin flaws, VF	E.XI	360.00
238	Brazer #115aE-Ej, 5c 1869, Orange on Thick Cloudy Bond Paper, VF	E.XII	360.00
239	Brazer #115aE-El, 5c 1869, Scarlet Die on Ivory paper, tiny nat margin translucency, VF	E.XII	360.00
240	Brazer #16E-D, 10c 1869, Orange on Canary Entire, 226×101mm, VF, A Scarce 1869 essay on Stationery	E.XIV	675.00
241	Brazer #116E-Db, 10c 1869, Orange on Proof Paper, 50×59mm, nat margin inclusion, VF	E.XI	460.00
242	Brazer #116E-Db, 10c 1869, Purple (unlisted color) on Proof Paper, 66×46mm, VF	E.XI	440.00
243	Brazer #116E-Ed, 10c 1869, Blue on Cloudy Cream Bond Paper, 34×33mm, VF.....	E.XII	575.00
244	Brazer #120E-Cc, 24c 1869, Blk (4), Black on Red Salmon Paper, VF	E.XIV	420.00
245	Brazer #120E-Ce, 24c 1869, Blk (4), Black on Dull Yellow, VF ...	E.XIII	280.00
246	Brazer #121E-C, 30c 1869, Orange on Canary Entire (Thorp 56e), 100×223mm, VF, A Scarce 1869 essay on Stationery	E.XIV	525.00
247	Brazer #121E-Ca, 30c 1869, Dull Dark Violet Die on India Paper die sunk on card, 81×73mm, tiny aging speck, VF	E.XIV	280.00
248	Brazer #121E-Cb, 30c 1869, Orange on Proof Paper, 64×50mm, VF	E.XIII	280.00
249	Brazer #121E-Ck, 30c 1869, LR Margin Blk (4), Black on Thin Pale Pink Tinted Paper, VF.....	E.XIV	280.00
250	Brazer #121E-Ck, 30c 1869, UR Margin Blk (4), Black on Thin Salmon Red Tinted Paper, VF	E.XIII	280.00
251	Brazer #121E-Ck, 30c 1869, Blk (4), Black on Thin Yellow Tinted Paper, VF.....	E.XIII	280.00
252	Brazer #121E-Co, 30c 1869, Rt. Margin Blk (4), Dull Red Violet Plate on Bond Paper w/bands of Red overprinted at top & bot of ea. design, VF	E.XII	320.00
253	Brazer #122E-Cc, 90c 1869, Top Margin Blk (4) w/Guidelines, Red Brown Frame, VF	E.XIV	600.00
254	Brazer #122E-Cc, 90c 1869, Bot Margin Blk (4), Dull Violet Frame, VF	E.XIV	650.00
255	Brazer #285E-E-293E-D, 1c-\$2 Trans Miss, (9), Cpl Set Bi-Color Die Essays, India paper die sunk on 8" × 6" card, ea w/Signature of Vignette engraver, few w/pencil notes front &/or back, HR, VF & Extremely Rare	E.XVII	2,800.00
256	Brazer #295E-CA, 2c Pan American, Model ink & wash drawing by R.O. Smith, designer, used for frame design, side torch bearers are India paper (engraved as on 1901 Series banknotes), on white cardboard, 4" × 5", VF, Unique, w/pencil notes by C.W. Brazer on back, A Great Rarity.....	E.XV	1,300.00

A New Philatelic/Syngraphic Connection

Special Stamp Booklet Commemorates Centenary of Finnish Bank Note Printing

by BARBARA R. MUELLER

AMONG the more popular examples of collectibles with philatelic/syngraphic connections which I showed at our EPS lecture at the 1986 ANA convention was the colorful little booklet of stamps issued by Finland May 18, 1985 to commemorate the centenary of bank note printing by the Bank of Finland. For the syngraphists who may be puzzled by the term "stamp booklet," I quote from the encyclopedic *This Is Philately* by Kenneth A. Wood:

A stamp booklet is a small booklet containing one or more panes of stamps and sometimes obtained from a vending machine. It should not be confused in the U.S. with the small, privately produced folders containing loose stamps that are obtainable from vending machines in drug stores, etc. Stamp booklets contain small, specially printed panes of stamps that are affixed inside a card cover either by stapling, stitching, or more recently by gluing the pane's tab to the cover. The first stamp booklet is believed to have come from Luxembourg in 1895. The U.S. issued its first booklet in 1900.

The Bank of Finland was founded in 1811 (Suomen Pankki) but at the same time the right to issue bank notes was vested in the Office for Exchange, Loans and Deposits (Waxsel-Lane-och Depositions Contor). The Bank's first note, a 5 mk. brown dated 1886, appeared in 1885. The face and back of this is on the first of the stamps in the strip. The face shows the Imperial Russian crest and text in Finnish, Swedish and Russian; the back has the coat of arms of the then-Russian Grand Duchy of Finland. The other stamps show details of more recent notes—20 and 50 mk. 1905; 500 mk. and two 1,000 mk. 1912-22; and



Front of the booklet.



Back of the booklet.

5,000 mk. post World War II era. Among the artists of the notes were Friedrich Wanderer, for the 1886-dated note; Aarne Karjalainen, 5,000 mk. 1940; Tapio Wirkkala, 5,000 mk. 1955; famed architect Eliel Saarinen, six notes of issues 1909 and 1922; and prolific stamp designer Signe Hammarsten-Jansson, 50 mk. 1945. (Among her many designs is Scott no. 394 of 1962, for the centennial of the first commercial bank in Finland.)

The handsome strip or "pane" ($10\frac{3}{4} \times 2\frac{1}{8}$ inches) consists of a montage design of 11 of these bank notes divided into eight stamps of the 1.50 markka denomination. At first glance it is easy to confuse that denomination with the various note denominations. The strip in turn is perforated from a sheet over which the montage extends and which bears appropriate inscriptions and dates and depictions of intaglio engraving tools. The designer of the stamps and sheet was Erik Bruun. They are printed in three colors by direct intaglio, three additional colors in indirect intaglio (i.e., the engraved image is offset onto printing rollers and then applied to the paper), and four further colors in photogravure. The booklet's covers, designed by Tursten Ekström of the Bank of Finland, bears on the front a representation of the Bank's security printing plant and on the back, geometric designs typical of bank note printing. The covers were done in five direct offset litho colors.

The Bank of Finland's security printing office, located 20 kilometers outside Helsinki, not only produces notes (61 for Finland in the past century) but such things as stock and bond certificates, checks, and railway tickets for the public and private sectors. It also prints postage and revenue stamps. Its clients for stamps include the United Nations, Algeria, Tunisia, Libya, Kuwait, and Venezuela. Among its progressive processes is the latent image, which by means of engraved lines of varying thicknesses produces a design visible only when viewed in oblique light. It also utilizes three-dimensional watermarks, metal strips, chemically safeguarded inks, relief embossing, and the rainbow effect of merging colors in a security pattern to defeat photographic copying.

Shown herein is the front and back of the cover, which in the originals are in predominately blue and pinkish hues. The inside of the back cover has a description of the booklet in Finnish, Swedish and English, and the inside of the front cover gives the technical details. The entire sheet with the strip of stamps is shown in reduced form, with an enlarged segment to show details.



The strip of stamps in the booklet (left end top, right end bottom).



Stamp booklets are collected in two ways—complete or with the pane of stamps removed. Syngraphists interested in adding them to their collection would do well to acquire two specimens, one to keep intact and one to “explode.” So far as I know, this is the only instance of issuance of bank note-connected stamps in booklet form rather than conventional sheet format, so it lends itself nicely to display with the actual notes pictured.

One of my ongoing projects is the compilation of a check list of all stamps with bank note and paper money themes. When it is finished, it will find a place in these pages.

REFERENCES:

This Is Philately, Vol. 1, 1982, by Kenneth A. Wood. Van Dahl Publications, Albany, Oregon.
Official press releases, Finnish PTT.



Enlargement of the left half of the strip.

Call for Annual Meeting

As directed by the Board of Directors, I hereby call the Annual Meeting of The Essay-Proof Society and announce it as required by the Society's By-Laws.

The Annual Meeting for 1986 shall be held at the Collectors Club, 22 East 35th Street, New York, NY, on Thursday, Oct. 9, 1986, at 8:00 P.M. and will be in session until all business which may lawfully come before the meeting shall have been transacted.

The election of Directors to replace those whose terms expire and any other business as is provided for in Article III of the Society's By-Laws shall constitute the Agenda.

David E. McGuire, *Secretary*



Lorenzo Hatch's Indian Chief of the Western Bank Note Co.

The identity symbol of the Western Bank Note Co. of Chicago, a profile bust of an Indian chief, is also symbolic of the body of work done by Lorenzo Hatch, bank note, security paper, and stamp designer of the late 19th and early 20th centuries. Hatch, who worked for the U.S. Bureau of Engraving and Printing, Western, and International Bank Note Companies, also developed the Chinese Bureau of Engraving and Printing. He was the subject of Dr. Glenn Jackson's Blanchard Award-winning exhibit at the 1986 ANA convention in Milwaukee and of his lecture there. His illustrated, detailed study of Hatch's life and work will appear in the next issue of *The Essay-Proof Journal*.

Sale of British Security Printers' Samples/Specimens

The number two issue for 1986 of the International Bank Note Society *Journal* reported results of a sale of Australian and world paper money by Spink's at Sydney. Included was a lot (no. 1741) of a Thomas De La Rue & Co. book of 26 world specimen notes and 86 stamps, which sold for A\$1400 against an estimate of \$950. Lot 1742, a Waterlow & Sons Ltd. book of trials and vignettes went at \$500, \$100 under the estimate.

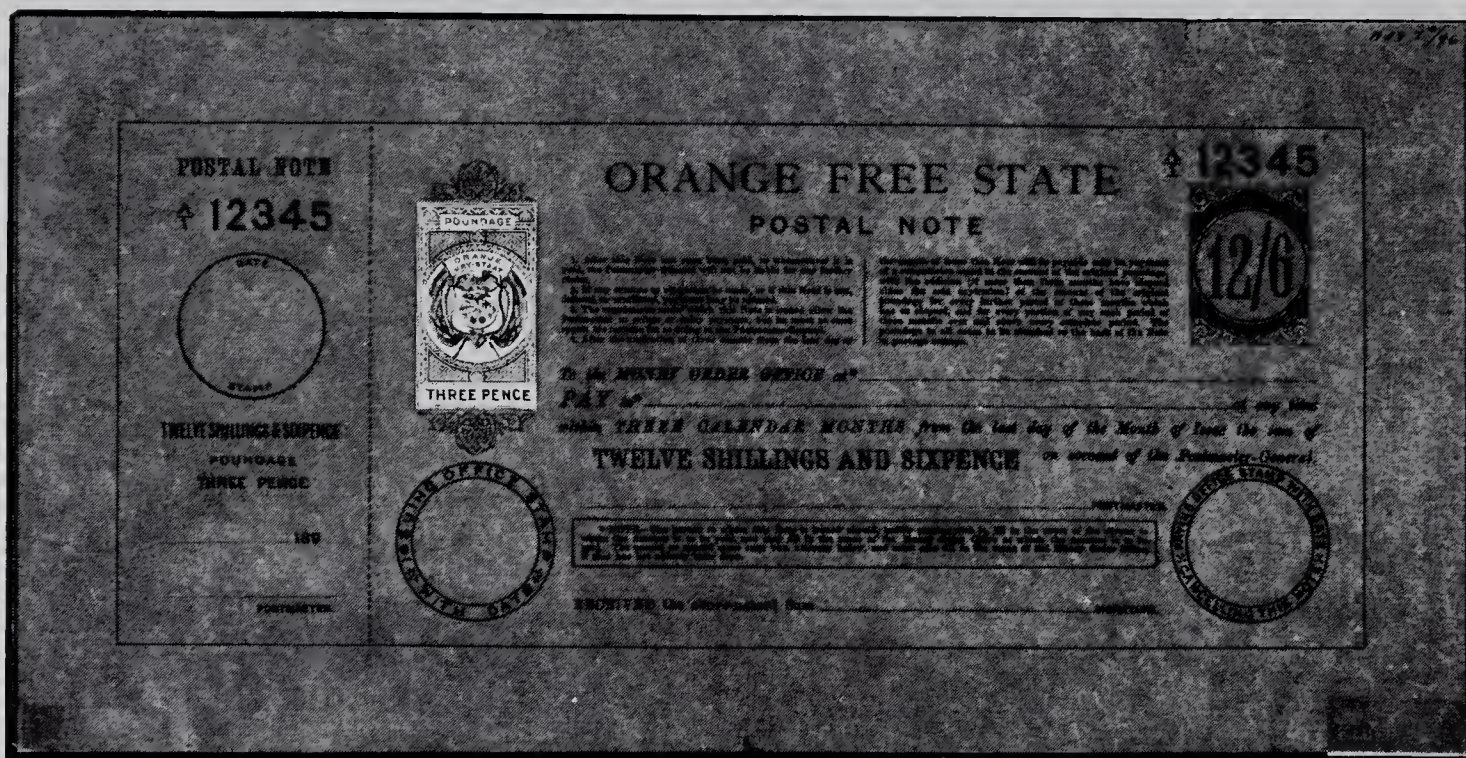
Postal Note Essays in Robson Lowe Philatelic Auction

At the July 22, 1986 London sale of Christie's/Robson Lowe featuring Southern Africa stamps and covers, four postal note essays from the Orange Free State/Orange River Colony brought excellent prices. The following descriptions are from the auctioneer's catalog:

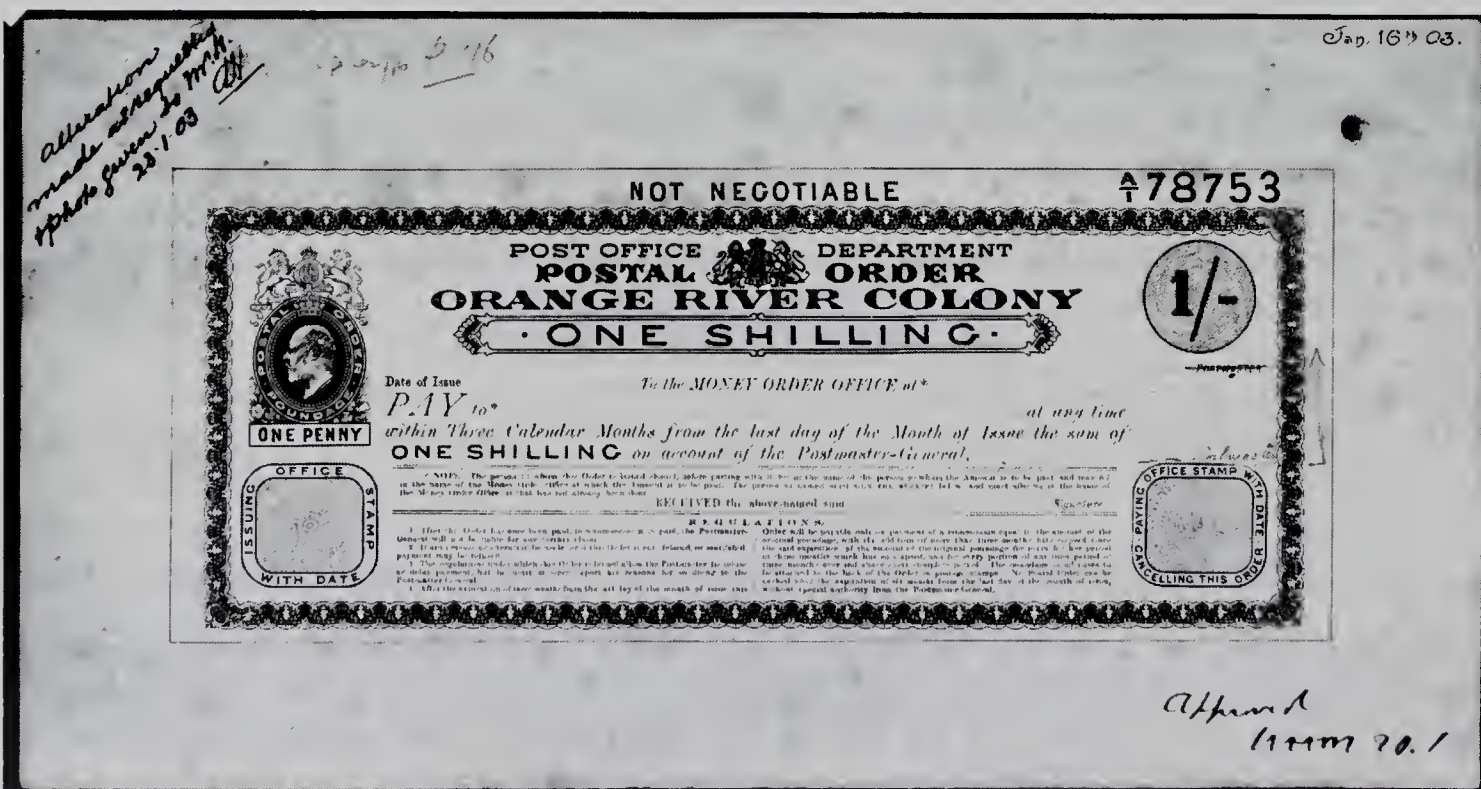
Orange Free State

- 275 — 1896 12/6d. composite essay part printed, part hand-drawn with the Poundage 3d. stamp affixed with "POUNDAGE" and value handpainted, the whole on brown tracing paper (274×138mm.) dated "May 7th/96", a similar size essay of the watermark, on linen paper and a stamp size die proof of the Poundage stamp without value, on piece dated "Jan. 20 3 leads", further marked "For OFS postal note" in red ink.

£150 432



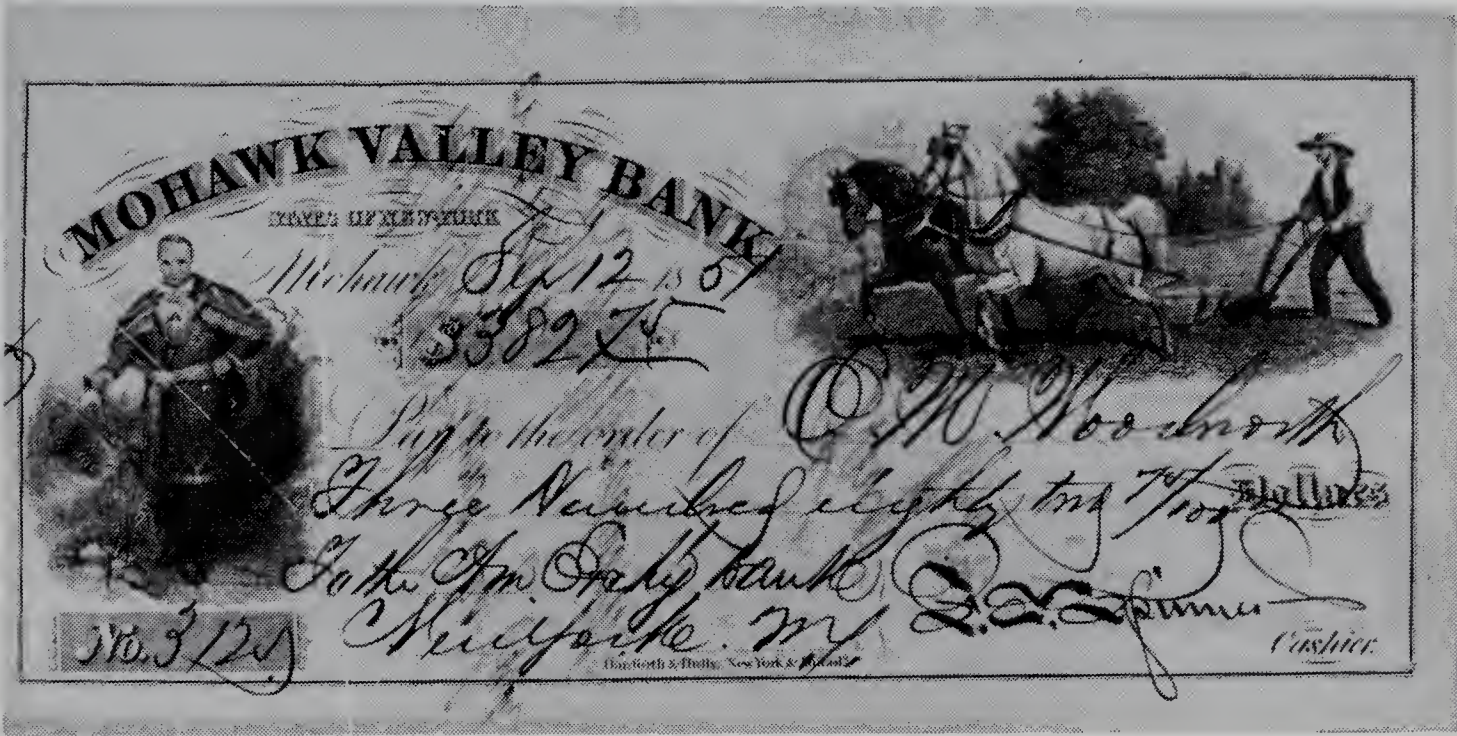
275



283

Orange River Colony

282 —	1901 1/- photographic essay of the Order and counterfoil, affixed to piece of tracing paper (310×126mm., corner fault), an essay of the watermark on similar piece, both dated “Dec. 11th. 01” and two 1/- colour trials in brown and in blue-green on “Appendix” sheet (201×324mm.) dated “11th Dec. 1901”, the three lettered “A”, “B” and “C” respectively.	£75	172
283 —	1903 1/- composite essay, part printed in black and silver, the values, number and “NOT NEGOTIABLE” handpainted in red, the Poundage 1d. in the form of a die proof also with handpainted value, the whole affixed to piece of card (270×142mm., light overall foxing) dated “Jan. 16th 03.”, marked “Approved WHM 20.1” and with subsequent small alteration made to the position of the word “Postmaster.”	£125	453
284 —	10/6d. colour trials (14) all in deep orange with Poundage 2d. and values, etc. in a variety of colours with suggested values from 4/- to 20/- written alongside eight, and three further trials without value in shades of yellow/orange, all affixed to six “Appendix” sheets (198×325mm. approx.) lettered “C” to “H”, each trial folded to fit the sheet.	£175	518



Indian Vignette on Spinner Check

Dr. Glenn Jackson has responded to an inquiry about the Indian vignette seen on the left side of this check/draft on the Mohawk Valley Bank of New York. The check is of special interest, of course, because it was signed by Francis A. Spinner, Civil War Treasurer of the United States renowned for his unique signature that appears on so much of our early Federal currency.

The vignette is of Chief Red Jacket from the Mohawk Valley area. He is wearing a large, elaborate Peace Medal which is now in the Henry Ford/Greenfield Village Museum complex at Dearborn, Michigan. The check bears the imprint of Danforth & Hufty, New York & Philadelphia.

Ethiopian Essays and Proofs

Bradbury Wilkinson Productions 1947-1963

by ROBSON LOWE

A NEW currency came into use in Ethiopia in March 1947, and on 18th April, a set of five values was produced commemorating the 50th anniversary of postal service. The designer was E. Koch. The 10c and the 50c were submitted as imperforate proofs, as are all others described in this commentary, and were accepted on 14.10.46, the 10c being in the issued colour and the 50c in a dark grey instead of green. The 20c and the 30c were accepted on 29.10.46. The 70c magenta was passed on 21.10.46. All were imperforate and taken from the dies.

On 24th April 1947, two Express Letter stamps were issued, the 30c with the motorcycle messenger being designed by E. Koch, and the 50c showing the GPO at Addis Ababa designed by A.A. Kunzler; the 50c was submitted, in grey, on 12.9.46 and was endorsed "Not approved colour. To be blue. Also add 'S' to 'EXPRES'." Both were imperforate proofs taken from the dies (Fig. 1).

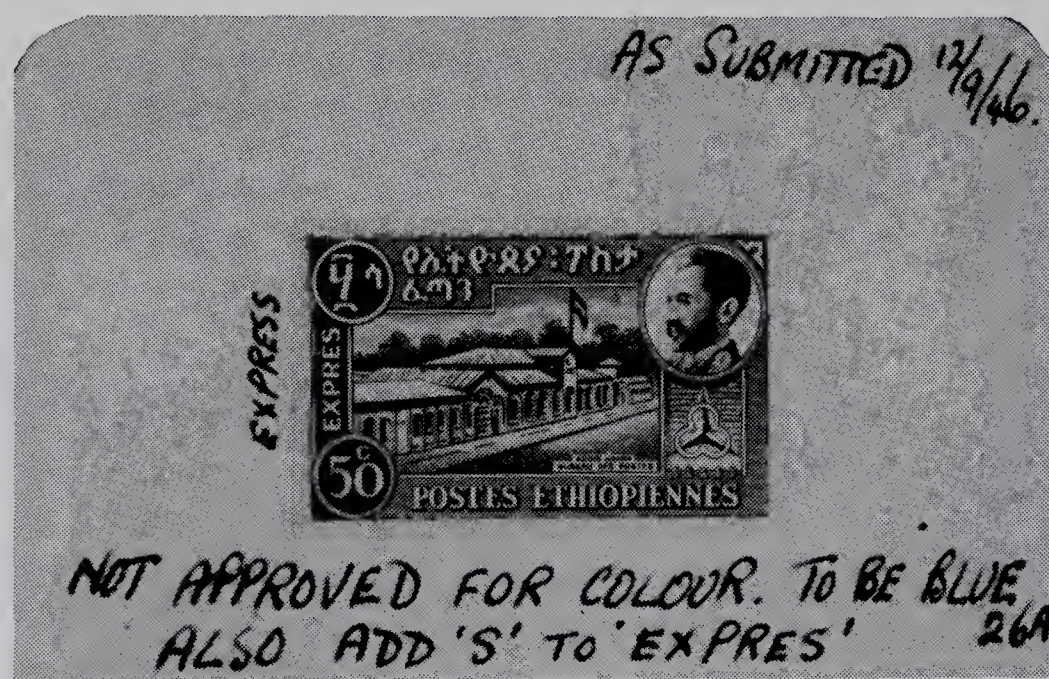


Figure 1.

The next issue appeared on 1st May 1947 celebrating the 150th anniversary of the Selassie Dynasty. There were three values designed by E. Koch after E.M. Lasalle. The 20c was accepted on 21.10.46, the 30c and \$1 on 14.10.46. The samples were imperforate impressions from the dies.

The next issue was a definitive set which came out on 23rd August 1947 and comprised 12 postage and eight airmail denominations. The 2c was designed by E. Koch and the others taken from photographs. The 12 postage values were accepted on 2.4.47, and the airmail submitted on 2.12.46 and approved on 18.2.47 by E.R. Smail. They were further endorsed on 20.6.47. All were imperforate and printed from the dies.

Two of the eight airmail stamps had endorsements, the \$1 "huts deleted, replaced by trees," (Fig. 2) and the \$3 "Lac Tana." The later values of this issue were submitted on



Figure 2.



Figure 3.

2.9.50, the 60c postage and the 65c airmail endorsed "approved by T. Seenday and Petros Sahlou on 2.9.50." The 25c airmail was submitted and approved on 7.12.51 and the 15c postage on 16.4.52, being approved on 28.4.52. Originally two designs were submitted but only the chosen one remains. This is endorsed "this proof is chosen" and underneath it is a commentary written in the Ethiopian language. The 35c airmail was submitted on 22.11.54 and approved on 20.12.54.

On 5th May 1949, a set of five stamps was issued to commemorate the 8th anniversary of liberation from the Italian occupation. The design showed the Empress on the left and the Emperor on the right. The first set with "5.5.41" in the design was submitted on 22.12.48 and approved for colour and endorsed "Subject to modification of the Emperor's mouth." The dies were re-engraved and the date in the design altered to "5.5.49," being re-submitted on 31.1.49 and approved by L. Burge. Again, all were imperforate impressions from the dies (Fig. 3).

Essays were prepared for the Emperor's birthday issue on 23rd July 1949. The design included the date "23.7.48." There were five values, 12c violet, 25c magenta, 32c carmine, 70c green and \$1.40 blue. The design of the latter showed the Emperor with a map, with a bird apparently studying the map. The four lower values were all used for the following issue (Fig. 4).

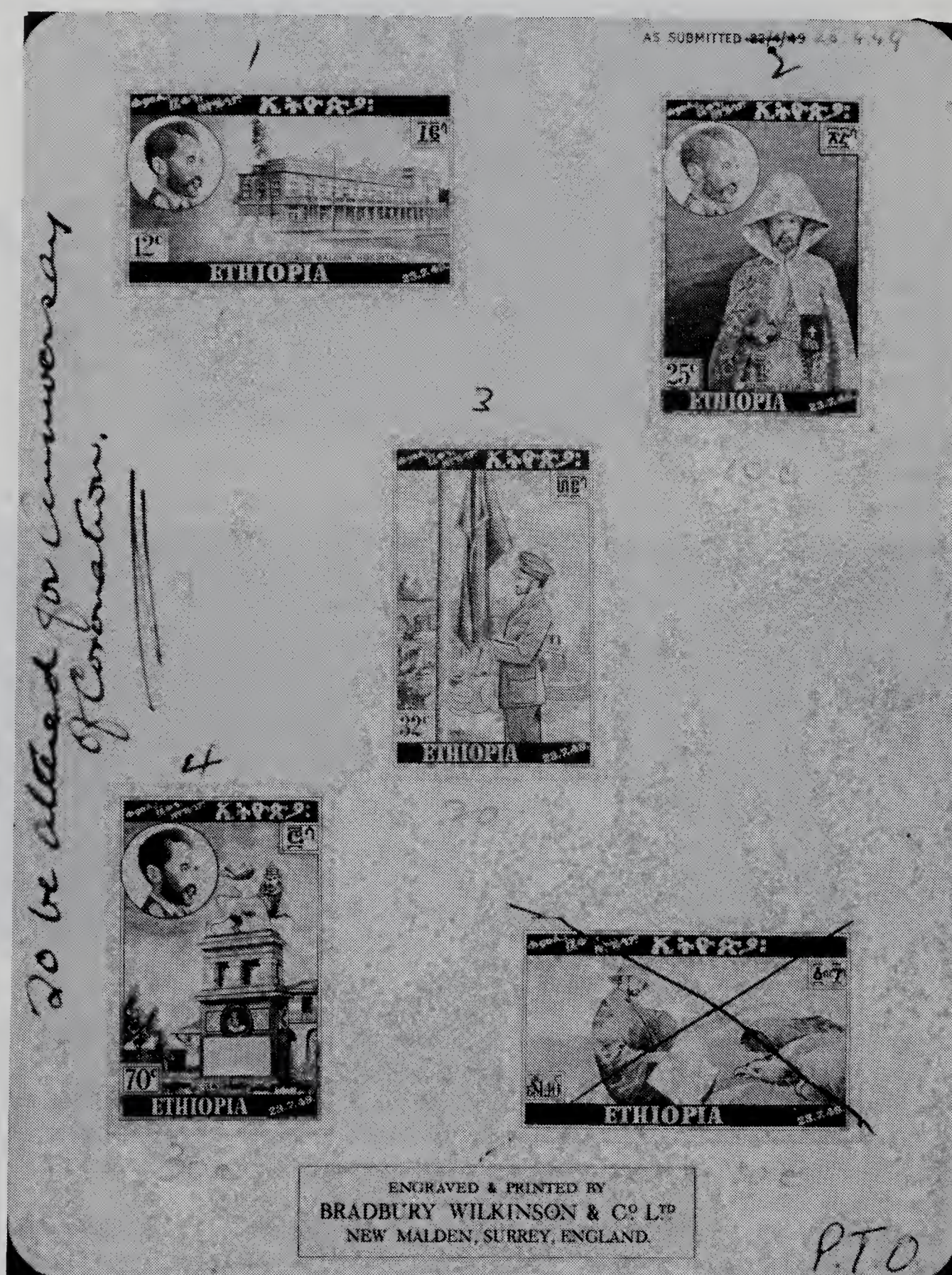


Figure 4.

On 2nd November 1950, the five values commemorating the 20th anniversary of the Coronation were issued. The four lower values, 5c, 10c, 20c and 30c, were made by adapting the birthday essays of the 12c, 25c, 32c and 70c, altering the denominations and changing the date to "2.11.50." Die proofs were submitted on 8.9.50 (50c), 9.9.50 (10c) and 22.9.50 (5c, 10c, 30c). The first two were approved on 11.9.50, but the date of approval of the other three was not recorded.



Figure 5.

A set of six Postage Dues was issued on 2nd April 1951, designed by H.C. Shore, and this time lithographed by Bradbury's. The stamps were first submitted on 29.8.50 but returned marked with the alterations required on the 1c emerald and the 20c yellow-brown. These alterations were made and the proofs re-submitted on 31.8.50 (Fig. 5).

On 25th November 1951, a set of six stamps was issued to support the Anti-tuberculosis Fund. The designer was F.B. Hylander and the design was recess-printed, the inscription in the lower panel being lithographed. Die proofs in the six colours with the lithographed value tablets were submitted on 3.9.51 and endorsed "Approved 9.12.43 27.8.51." The first date was that in the Ethiopian calendar.

On 11th September 1952, an issue of nine values appeared celebrating the Federation of Ethiopia and Eritrea. The designer was A.A. Kunzler. The die proofs were submitted on three cards. The first one bore the 15c, 25c (one of which was not approved), 30c and 50c. These were submitted on 22nd October 1951 and approved by the Ethiopian Embassy on the following day.

The second card bore two examples of the 65c (one of which was not approved), the 80c, \$1 and \$2. Both the 65c and 80c die proofs were approved subject to correction. It is not clear what was wrong with the 65c but in the case of the 80c one of the Ethiopian characters in the three line inscription above the word ETHIOPIA is marked with the comment "as 1\$." This card was initialled by R.R.B. on 18.10.51 (Fig. 6). The third card bore the \$3 and was submitted on 13.11.51 and "returned approved R.R.B. 2.11.57."

On 8th July 1955, a set of three values appeared to commemorate the 20th anniversary of the Ethiopian Red Cross Society. The design was by H.C. Shore and the stamp was recess-printed, the Red Cross being typographed. The set of three die proofs was submitted on 31.3.55 and returned "approved LETTA 12.4.55."

On 5th November 1955, a set of four stamps was issued for the Silver Jubilee Fair (Figs. 7-9). The design was by A. Tamrat Stephanos and H.C. Shore. A wealth of proofs was made in the course of production. The bare frame was submitted on 25.8.55 and

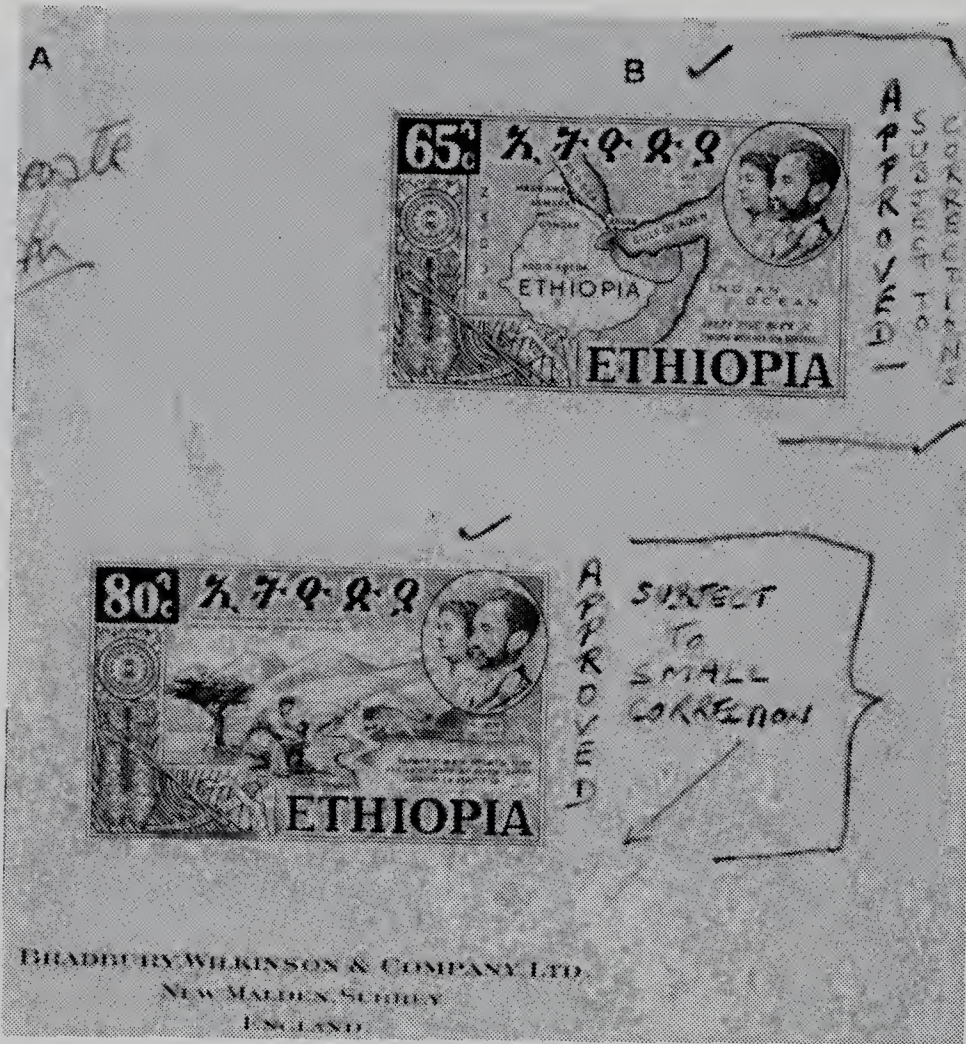


Figure 6.

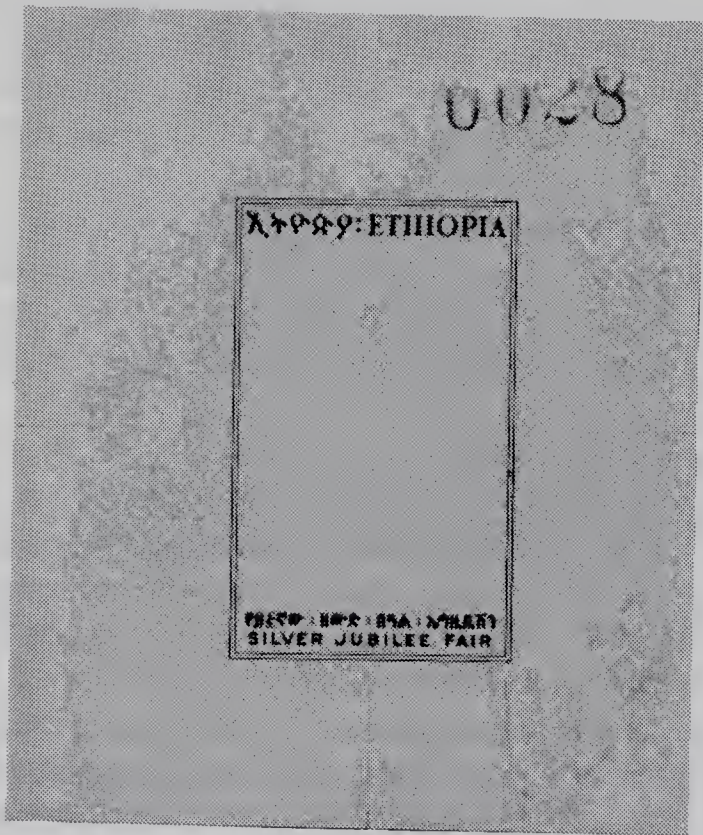


Figure 7.

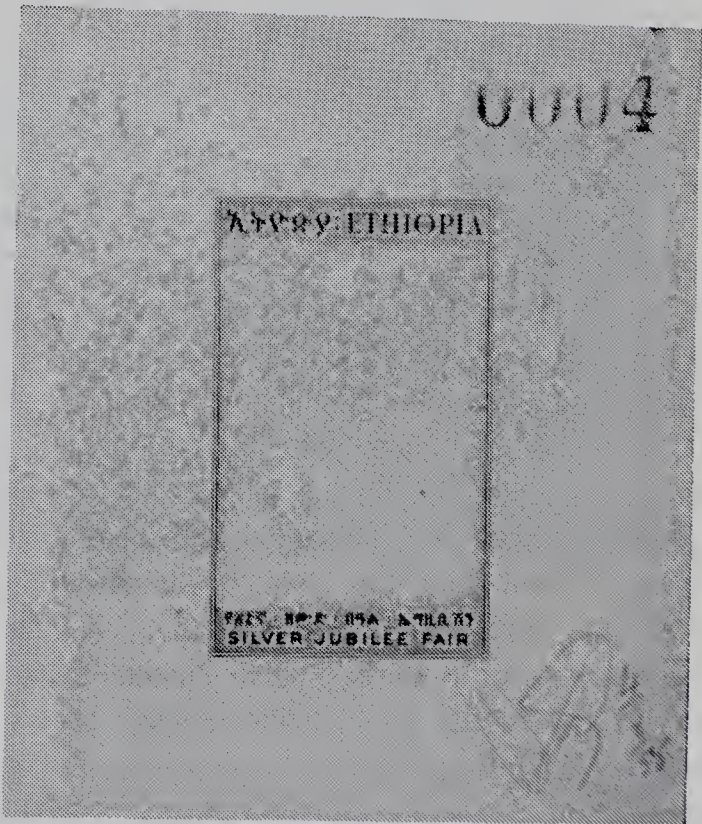


Figure 8.



Figure 9.

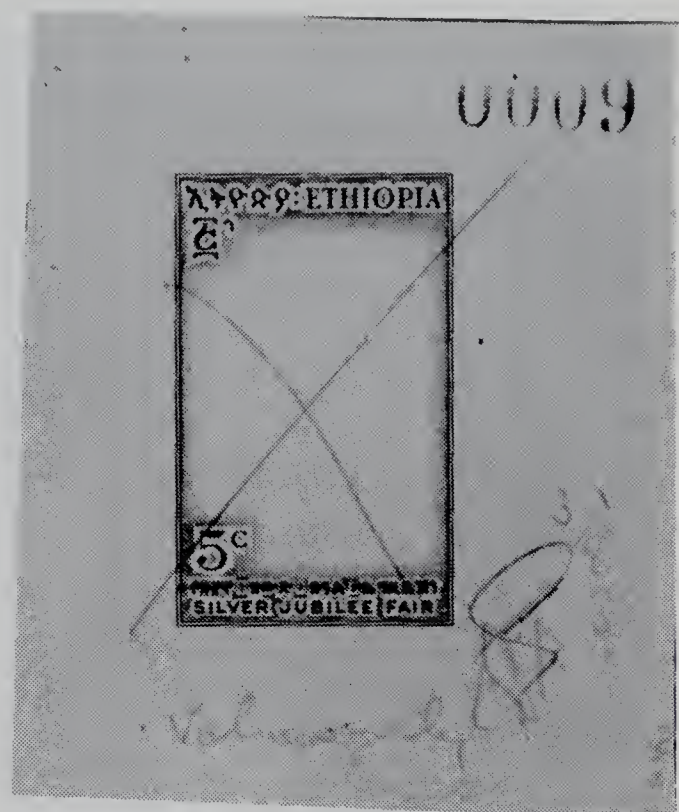


Figure 10.

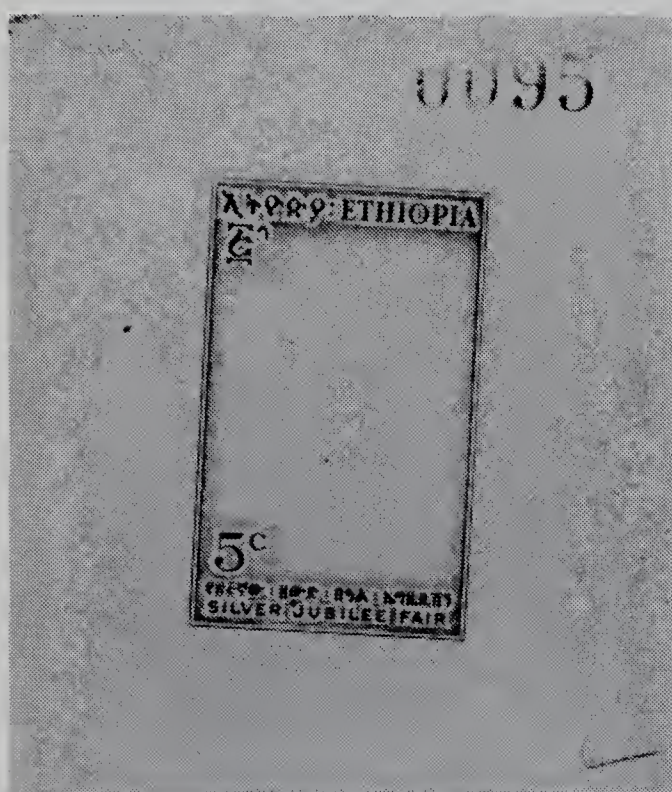


Figure 11.

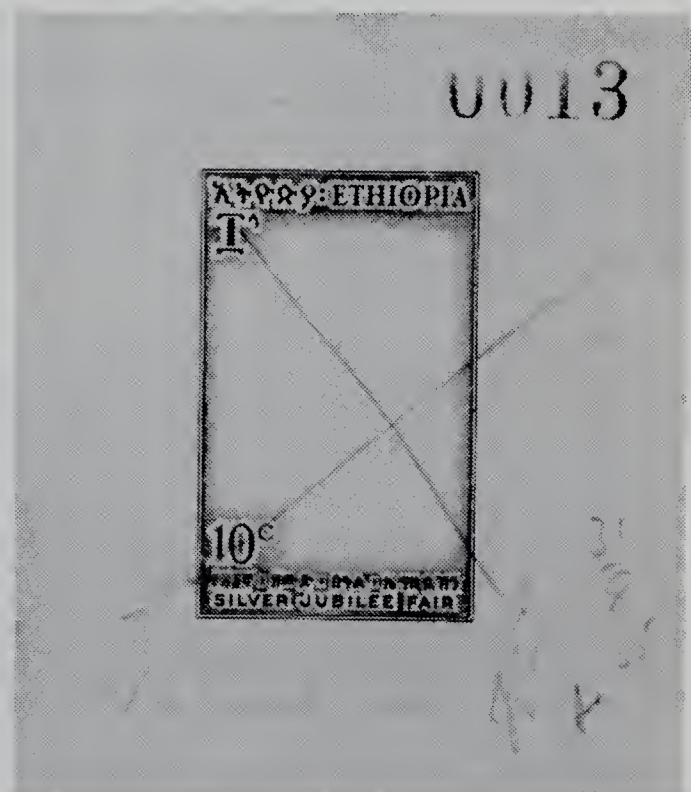


Figure 12.

approved four days later "via P.C." The die then had the peripheral shading added, and there are proofs in green 4.8.55, a deep rose carmine and a deep purple 16.12.55. The latter is endorsed "proved Mr. Wright."

At this stage, complete die proofs were made although no value was expressed. Colours were dark brown and green, and green and black, the last being dated 16.2.55 and marked for the 15c. The completed proof of the frame with the duties added produced another series of proofs, 5c black, carmine-red and the issued green. The 10c was pulled in black twice, the first one dated 31.8.55 and the second 2.9.55; the obvious difference is the lessening of the

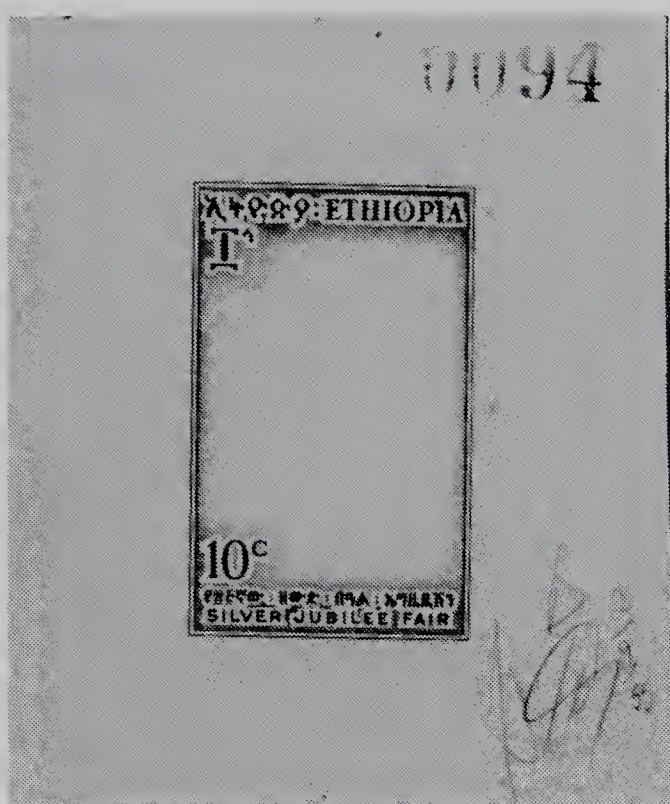


Figure 13.



Figure 14.

engraving behind the line of Ethiopian characters. The one proof of the duty frame in colour is in the issued carmine-red. The 15c was also pulled twice in black, the first dated 31.8.55. As in the 10c, the shading behind the Ethiopian characters was lightened. The proofs in colour were in purple and red-purple. The 50c was similarly pulled in black twice on 31.8.55 and 5.9.55, again with the reduction in the shading. The proofs in colour were pulled in deep purple and in the issued deep magenta (Figs. 10–13).

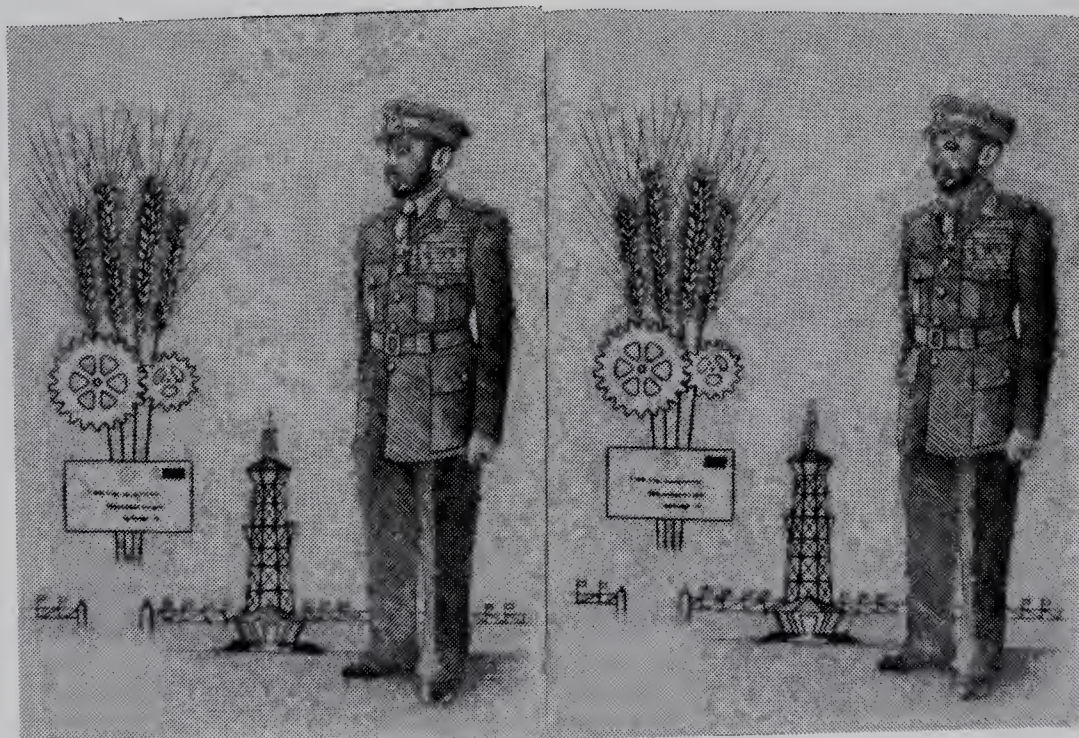


Figure 15a.

Figure 15b.

The vignette dies are of particular interest as they come in three states. The first (Fig. 14) is in dark brown dated 12.8.55 and endorsed “gears pattern to be as on ink sketch.” It is

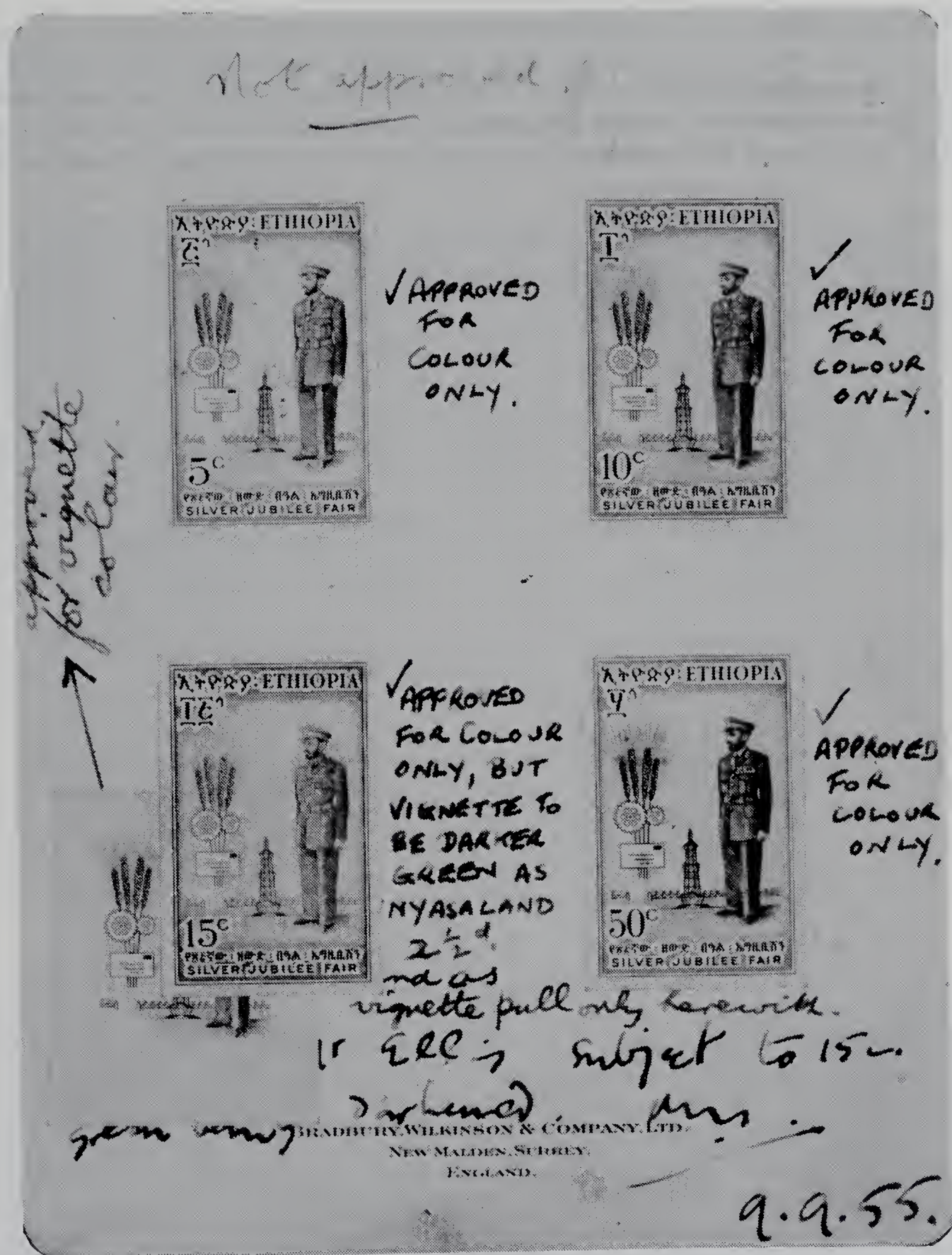


Figure 16.

this stage of the die that was included with the frame without value. Some retouching was done, but this is difficult to see, and the next dated stage is 2.9.55 in blue. The colour trials from the die at this stage were made in shades of chestnut, grey-blue, olive and emerald. Die proofs of all four dies complete in the issued colors were made. The 10c was endorsed as being printed in Iceland blue and red, and the frame of the 15c is described (and looks) purple-black.

Then came a proof in black dated 8.9.55 endorsed "medals to appear above breast pocket and not extend beyond. Chain carrying cross to be shown also at left." Under the

glass it can clearly be seen that the ribbons of the medal extend into the lapel of the jacket (Fig. 15a). This correction was quickly made, for another proof in black (Fig. 15b) with the ribbons narrowed was produced on 9.9.55, endorsed "approved by Mr. Ellis for engraving" (Fig. 16). A completed die proof in green and purple-brown of this state of the die is dated 16.2.55. Other proofs of the vignette were printed of this state in shades of emerald green.

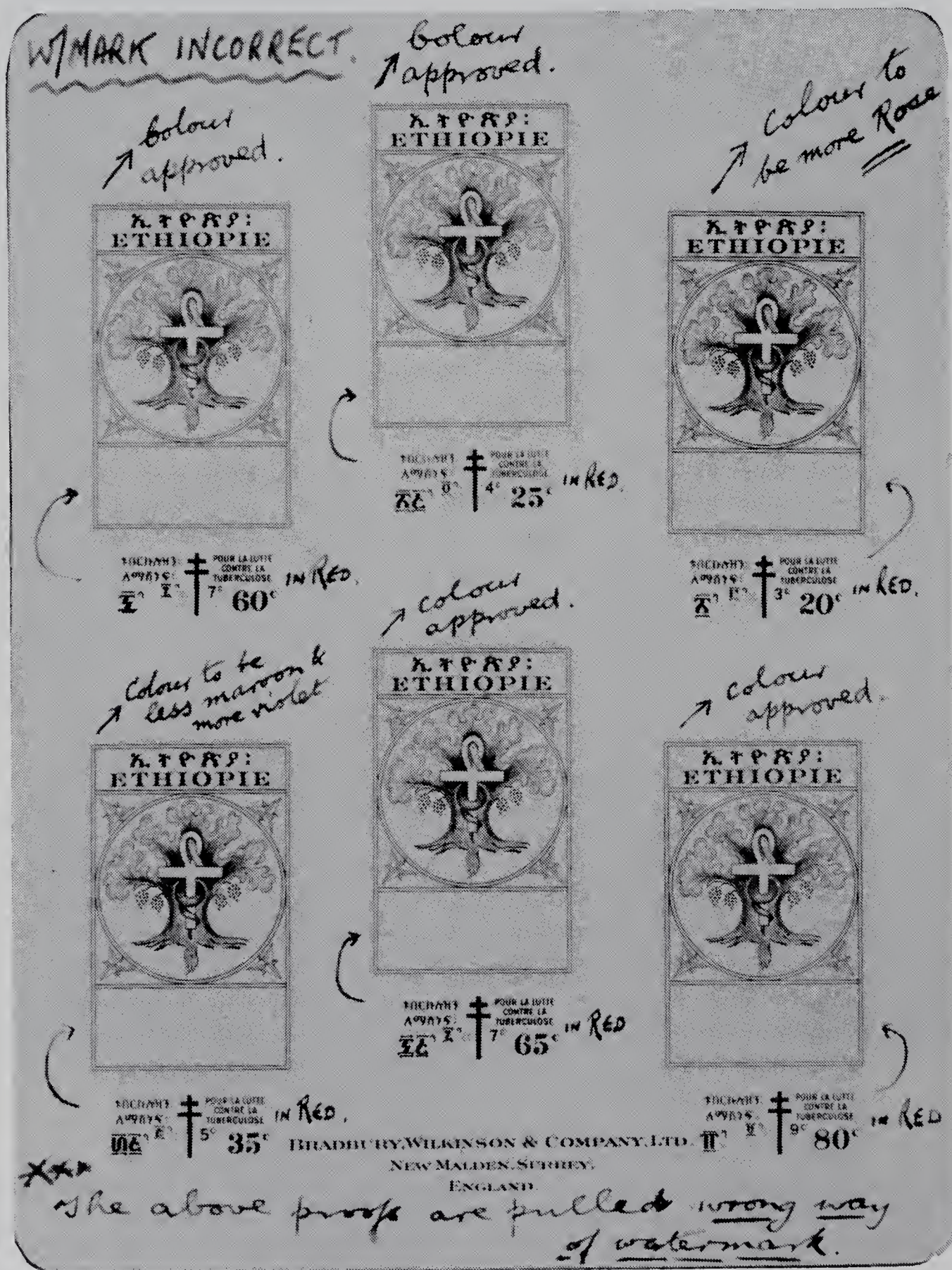


Figure 17.

Bradbury's next issue appeared on 15th April 1958, being the air set produced in connection with the Conference of Independent African States. The imperforate die proofs were

submitted and approved on 25.3.58, the initials of the approving parties being A.B.E. and R.R.B.

The second Anti-tuberculosis Fund set of six was issued on 1st December 1958. Six engraved die proofs with blank tablets were submitted on 12th June 1958 with proofs of the value tablets mounted below each colour (Fig. 17). These were returned on 4th July. Two of the colours were not approved, the 3c + 20c was "to be more Rose" and the 5c + 35c "to be less maroon and more violet." It was noted "the above proofs are pulled wrong way of watermark."

On 29th December 1958, another air issue of four values appeared in connection with the first session on the U.N. Economic Conference for Africa held in Addis Ababa. The imperforate die proofs were submitted on 21.10.58 and marked "approved by H.E., the Ethiopian Ambassador 23.10.58."

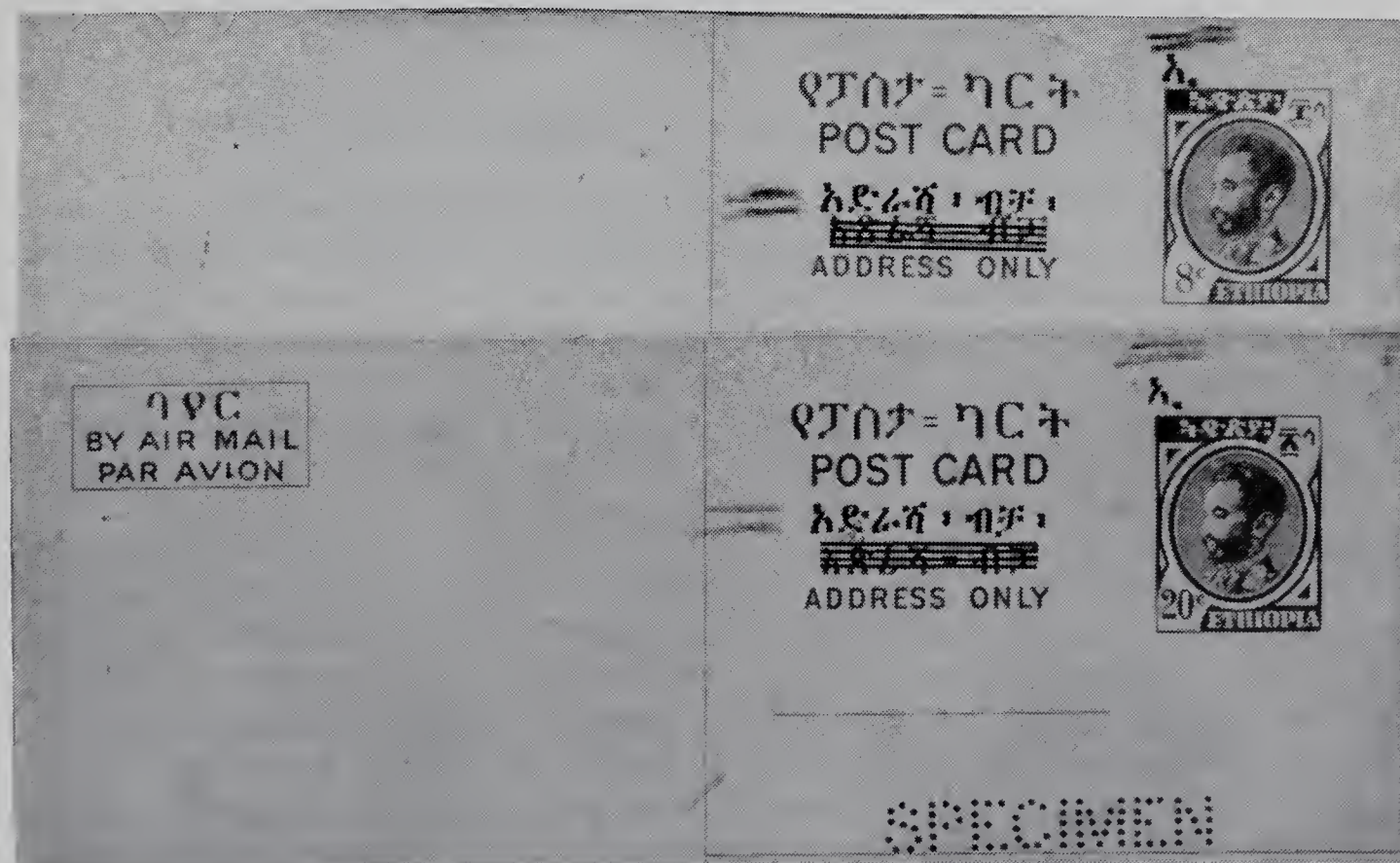
On 5th May 1961, the 20th anniversary of liberation was celebrated with the issue of three values. These die proofs were submitted and approved on 24.3.61 and written on the card as "approved by Ethiopian Embassy 24 March, 61." These stamps were designed by H. Seiler.

The curious triangular issue that appeared on 27th July 1961 to celebrate the golden wedding of the Emperor and Empress was designed by S.Y. Berhan. The die proofs in the issued colours were submitted on 13.6.61 and approved on 19.6.61.

On 7th April 1962, an issue of three stamps appeared in connection with malaria eradication. They were designed by G.O. Verrone. These proofs were submitted on 5.2.62 and approved on the 13th. The card was endorsed "approved—letter 10.2.62 and cable 10.2.62 refer. Note: colours must be *exactly* as these proofs."

The last stamp issue produced by Bradbury Wilkinson for Ethiopia appeared on 21st March 1963 in connection with the Freedom from Hunger campaign. There were die proofs of the four values submitted on 28.11.62 and approved for engraving on 12.12.62. A further card was submitted for colours on 18.12.62 and in the records there is the duplicate endorsed "for works use."

Figure 18.



Postal Stationery

There are three postal cards with the values 8c, 15c, and 20c, all perforated SPECIMEN. The Ethiopian inscription on both the design of the stamp and “address only” was altered (Fig. 18). The 5c card was endorsed “submitted 2.8.51 returned approved subject to alteration of text 3.9.51.” The 15c was endorsed “print on light green board and not on white board.”

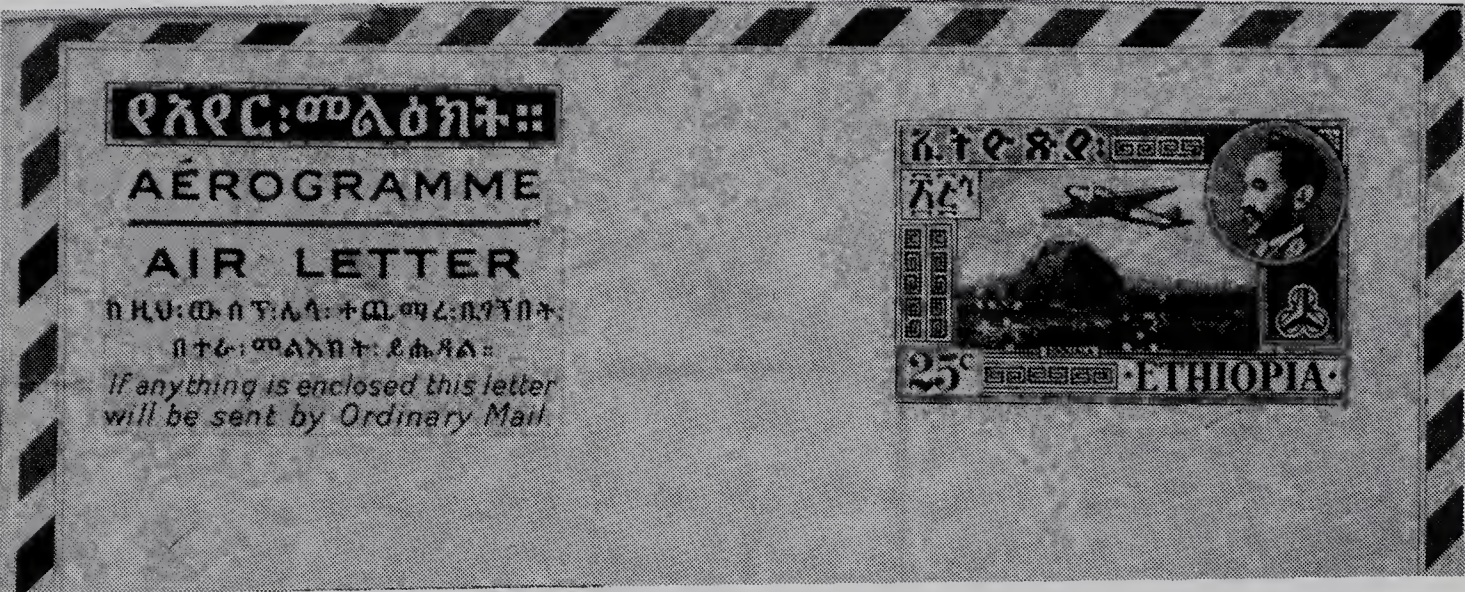


Figure 19.

The other two items were the aerogrammes showing the design of the 25c airmail. The first example has “approved for working and colour (not cutting) cabled 30.12.53 R.R.B. 1.1.54 cuttings—see separate copy for cuttings, 500,000 wanted urgently.” The aerogramme lettering on this proof is a paste-up. The stamp design is perforated with the horseshoe SPECIMEN (Fig. 19). The final proof is the 30c aerogramme, perforated CANCELLED. The flap is marked “approved” over the seal of the Ethiopian Embassy.

The Revenue Stamps by Waterlow & Sons

About the time when Ethiopia regained independence and Emperor Haile Selassie returned in May 1941, new revenue stamps were produced by Waterlow & Sons. The engraver was Harrison, the central theme was the Lion of Judah, and the master die number was 17282 (Fig. R1). There were two different currencies—“M.T.D.” which possibly stood for “Maria Theresa Dollar” and “Eth. D.” which presumably stood for “Ethiopian Dollar.” The denominations were the same in each set; the following table gives the die numbers:

	M.T.D.	Eth. D
Five Cents	17298	17696
Ten Cents	17292	17600
Twenty-five Cents	17290	17699
Fifty Cents	17289	17700
One Dollar	17291	18276
Five Dollars	17288	17698
Ten Dollars	17293	17697



Figure R1.

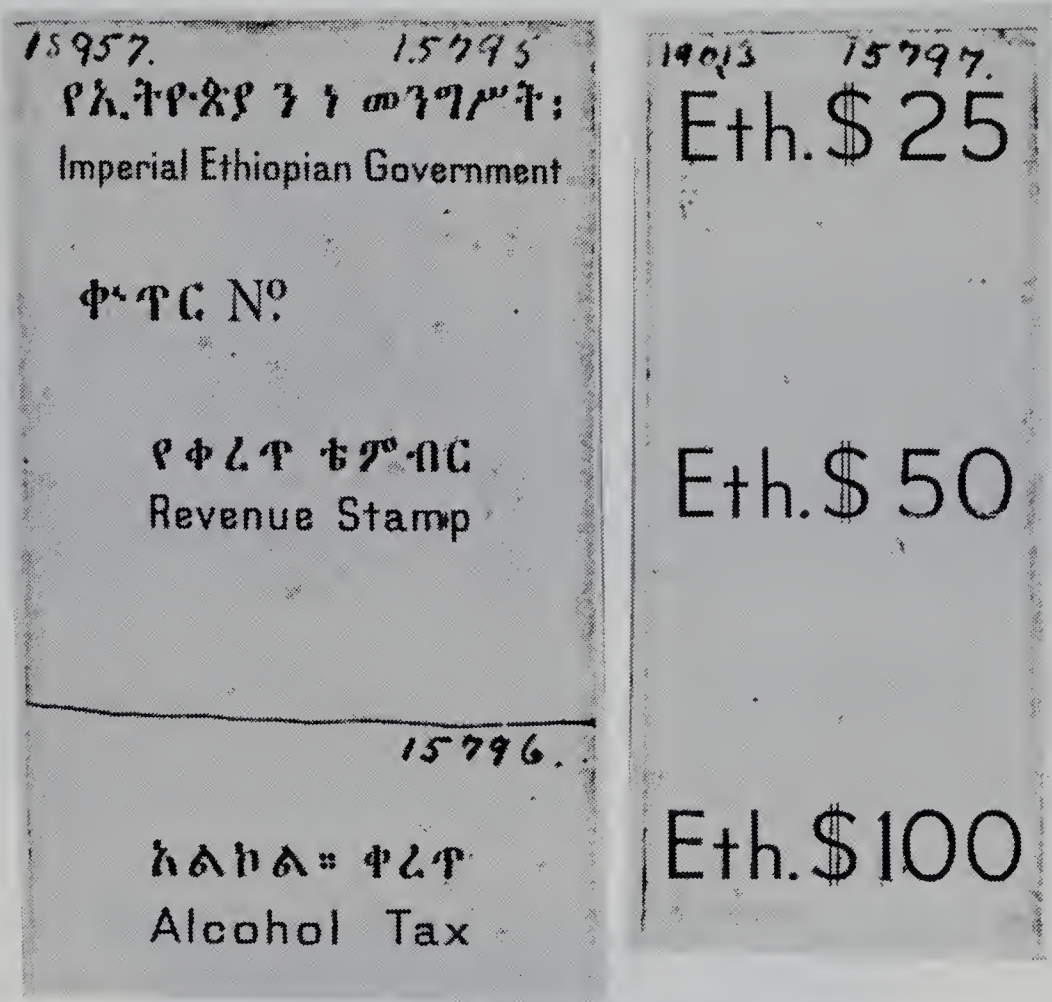


Figure R2.

Special revenue stamps for alcohol tax were made shortly after and there was an engraved die 18957 which had text only and another 19013 which had the denominations Eth \$25, \$50 and \$100 (Fig. R2). No examples of the use of these dies is known to us.

The first complete designs were 201 mm. wide and 76 mm. high and were made this large size to go around a bottle. The master die was 18956 and the three values, E. \$s.25 18970, \$50 18972 and \$100 18971. They have the merit of appearing to be worth the money (Fig. R3).

A smaller design, 126 mm. × 25 mm. for the lower values, was made from the master 18966. The four values were—\$0.10 19010, \$0.25 19011, \$0.50 19009 and \$1 19008 (Fig. R4).

Finally there is a large die of the Lion endorsed with the name of the well-known engraver, Bard. Die number 21357. This was probably used for a banknote (Fig. 5R).



Figure R3.



Figure R4.



Figure R5.

Bank Note Engravers Guild of New York



Bank Note Engravers Guild Souvenir Cards

VERNON Seiling of the Bank Note Engravers Guild of New York, local no. 28 of the International Plate Printers, Die Stampers & Engravers Union of North America, has submitted a specimen of a bicolored souvenir card promoting the intaglio engraving art. Issued for a mini-conference held at Lake George, New York in May 1986, it bears in red a reproduction of a union membership card and in deep blue two stamp-like designs. The one at lower left shows a grouping of the engraver's and printer's tools alongside a die bearing a stamp design. To its right is an upright design featuring a silhouetted sailboat on a lake, with hills in the background and darkening clouds. This design is done in the old-fashioned bank note style of the first half of the 20th century and is reminiscent of many stamps as well as of the engraved labels made for a 1934 stamp show at Radio City, New York, by American Bank Note Co. Lovers of the intaglio art have proclaimed this design to be much superior to current U.S. stamp efforts. *Bank Note Reporter* notes that at the

Lake George meeting discussions concerning a merger with the Plate Printers Union of New York were held.

Also reported but not inspected is a brown card from the Washington, D.C. local of the Bank Note Engravers Guild. Issued April 20, 1986 to honor the 50 years of service of engraver and pantograph operator Kenneth Wiram at the Bureau of Engraving and Printing, it features at left a large upright picture of the artist at work on the pantograph machine, his signature, and the inscription "50 Years." His portrait was engraved by Thomas Hipschen, who also engraved one of the "stamp collecting" booklet stamps of 1986; Gary Slaght executed the lettering and Thomas Scanlon the engraved script text.

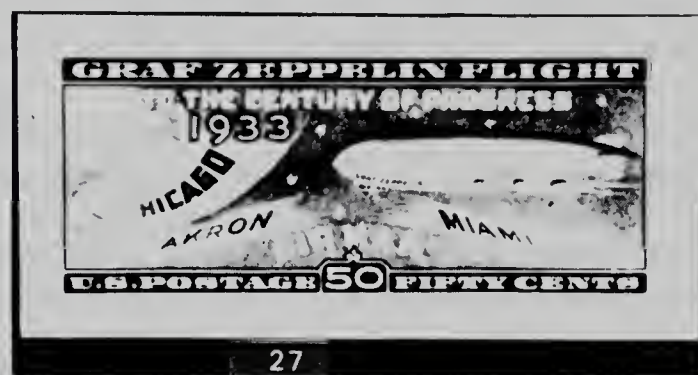
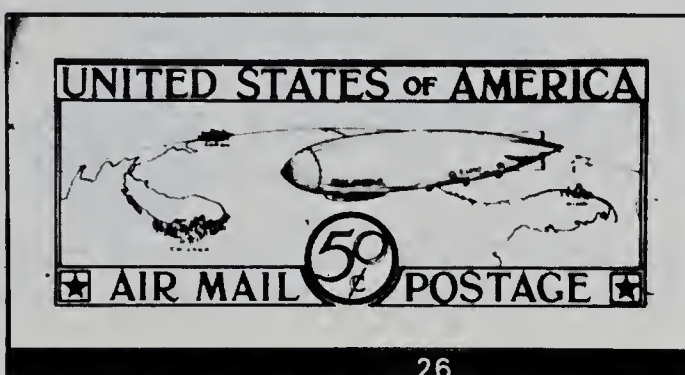
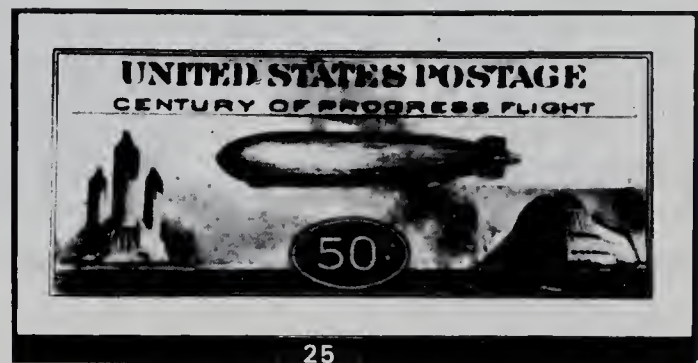
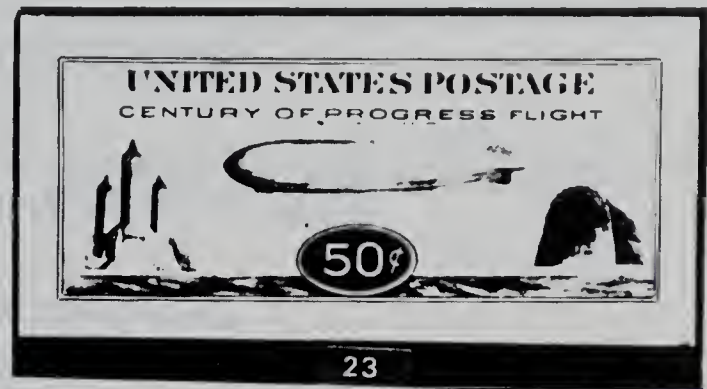
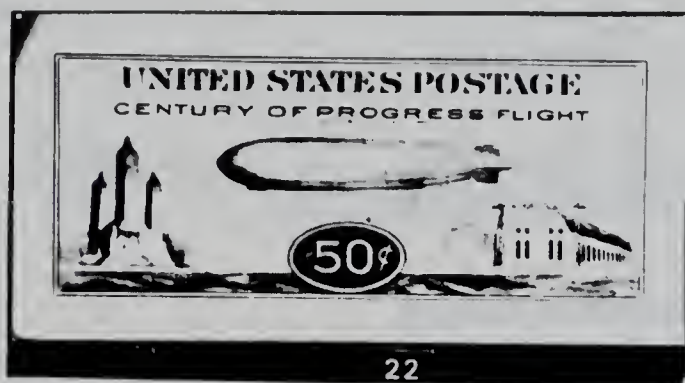
The edition was limited to 1351, of which 50 were printed in brown and green for distribution to guild engravers. A brown and gold card was given to Wiram, and 1,000 were sold to the public for \$15 each. The remainder went to government officials and people who attended a banquet in Wiram's honor. The Nussmeier Engraving Co. of Evansville, Indiana die stamped the cards.

Wiram does the engraving of the signatures on all currency master plates and many plate numbers on stamps.

U.S. C18 Essays at Roger Koerber Sale

The June 20-21, 1986 sale of Roger Koerber Auctions, Southfield, Michigan, began with a group of 32 lots of U.S. 20th century essay/proof material stated to be from the collection of Sol Glass, former chairman of the Bureau Issues Association, who died in 1973. Seven of these lots consisted of the so-called "photo essays" (actually photographs of essays; see *Journals* 159, 160, and 162) which are illustrated here. The following descriptions are from the auctioneer's catalog. All lots were estimated at \$75 each and brought \$200 each.

- 22 — E 50c Zeppelin Bureau photo essay of unaccepted design, very similar to the issued design with slight variations in the inscription and foreground design at bottom, hs. no. 157 on rev, vf.
- 23 — E 50c Zeppelin Bureau photo essay of unaccepted design, similar to issued design but significantly different in the hanger design plus other minor variations, hs no. 157 on rev, vf.
- 24 — E 50c Zeppelin Bureau photo essay of unaccepted design, similar to issued design but radically different inscription, hanger and foreground, hs no. 157 on rev, vf.
- 25 — E 50c Zeppelin, Bureau photo essay of unaccepted, similar to issued design but made up of a composite art work with radically different hanger, hs no. 405 on rev, vf.
- 26 — E 50c Zeppelin, Bureau photo essay of unaccepted design, radically different than issued showing Zeppelin over a portion of the globe, reminiscent of the 1930 Zeppelin issue, hs no. 157 on rev, vf.
- 27 — E 50c Zeppelin, Bureau photo essay of unaccepted design, radically different than issued showing Zeppelin in space going toward Chicago on Earth, hs no. 157 on rev, vf.
- 28 — E 50c Zeppelin, Bureau photo essay of unaccepted design, quite different from issued, showing scenes of Chicago, Akron and Miami in the background, hs no. 405 on rev, vf.



U.S. Treasury Securities to Become Mere Collectibles

The syngraphic hobby, including collecting intaglio engraved vignettes, will receive a boost from the new government policy of phasing out U.S. Treasury bonds, notes and bills in favor of ordinary bank statements. Begun in July 1986, the new plan is called Treasury Direct, a book-entry system which is being used to an increasing extent in the private sector.

According to a *Coin World* report of June 25, 1986, instead of sending out the certificates, the Treasury will keep electronic records and send a statement of account. By not having to engrave the bonds on the special security paper and by saving the cost of mailing them to their owners by registered mail, the Treasury expects to save \$46 million over the next seven years. For their aesthetic sacrifices in giving up the ornate documents, investors will enjoy greater convenience and direct deposit of interest payments.

Secretary's Report

by David E. McGuire, Secretary
RD #4, Colonial Drive, Katonah, NY 10536

Members Admitted

- 1687 Lipman, LeRoy, Jr., 3424 Janellen Dr., Baltimore, MD 21208 (U.S. 2¢ and 3¢ Banknote Issues) by Barbara R. Mueller
- 1688 Stendel, Robert C., 1041 N. Dee, Park Ridge, IL 60068 (U.S. Postal Cards) by Curtis Radford
- 1689 Ashwell, C.W., P.O. Box 2152, Carbondale, IL 62902 (No Specialty Given) by Curtis Radford
- 1690 Underwood, Lee C., P.O. Box 3356, Kalamazoo, MI 49003-3356 (U.S. & Belgian Precancels) by Curtis Radford
- 1691 Locke, Graham, 140 DeNormandie, St. Lambert, Quebec, Canada (No Specialty Given) by Curtis Radford
- 1692 Joan, Richard S., 1135 Glen Leven, Ann Arbor, MI 48103 (\$1 Stamps & U.S. Beer Stamps) by Curtis Radford
- 1693 Cross, Gerald, 45 Burke St., Plains, PA 18705 (U.S.) by Curtis Radford
- 1694 Schulman, Richard C., 8 Talbot Lane, Smithtown, NY 11787 (U.S. & U.N.) by Curtis Radford
- 1695 Robinson, Donald G., 26 Cole Rd., Fairfield, NJ 07006 (No Specialty Given) by Curtis Radford
- 1696 Bruyer, Nick, 7300 France Ave., So., Suite 219, Minneapolis, MN 55435 (Dealer) by Curtis Radford
- 1697 Wheeler, Melissa G., Moody Lane, Danbury, CT 06811 (Expo. Engravings) by Curtis Radford
- 1698 Rod, Steven J., P.O. Box 12, Boys Town, NE 68010 (U.S. Stamps & Literature) by David E. McGuire
- 1699 Waller, Robert A., 750 State St., #325, San Diego, CA 92101 (Australia, New Zealand, Proofs) by Curtis Radford

Member Deceased

- 304 Stagg, A.C.

Resignations

- | | |
|-------------------------|-----------------------|
| 1439 Anderson, David P. | 1103 Mason, Len |
| 1311 Cryer, J.C.M. | 1679 McMaster, L.R. |
| C46 Duncan, Richard L. | 1666 Myers, Lowell J. |
| 625 Hicks, Dr. Henry D. | 1361 Towle, Ross |

Change of Address

- 1520 Orzano, John, to Box 394, Islip, NY 11751
- 1299 Leverton, A.M., to 128 Popes Lane, Ealing, London W5 4NP, England
- 1647 Mosby, Carletta E., to 1655 E. Sahara, Apt. 2051, Las Vegas, NV 89104
- 682 Caposella, Fred L., to 9656 Exeter Ave., Apt. 127, Montclair, CA 91763
- 744 Rochlin, Phillip, to 9335 Lee Highway, Apt. 1109, Fairfax, VA 22031
- 1034 Silberberg, Bernard, to 97 Plymouth Dr., Apt. 1D, Norwood, MA 02062
- 892 Bebee, Aubrey E., to P.O. Box 4290, Omaha, NE 68104
- 1481 Drews, Richard E., to c/o N.R.C., P.O. Box 1237, Morton Grove, IL 60053
- 1036 McGrew, John R., to 335 Park Heights Blvd., Hanover, PA 17331

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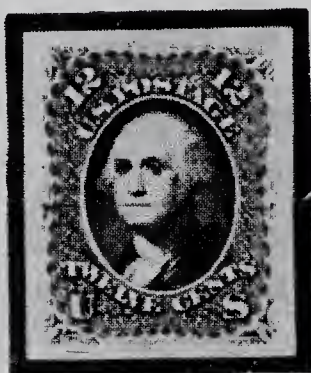
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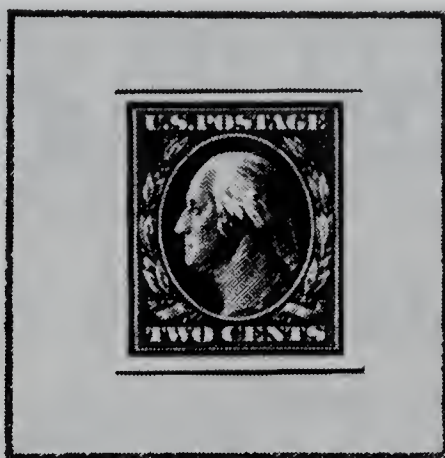
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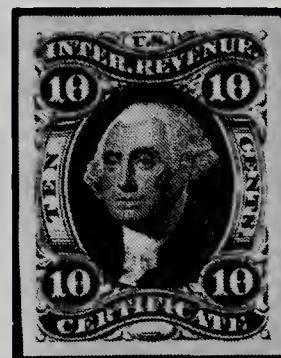


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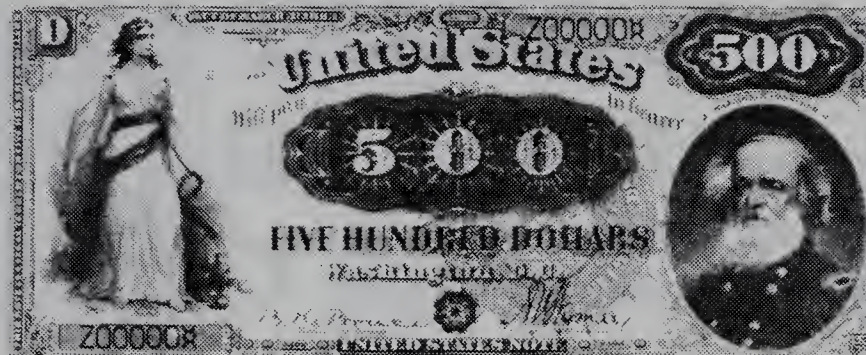
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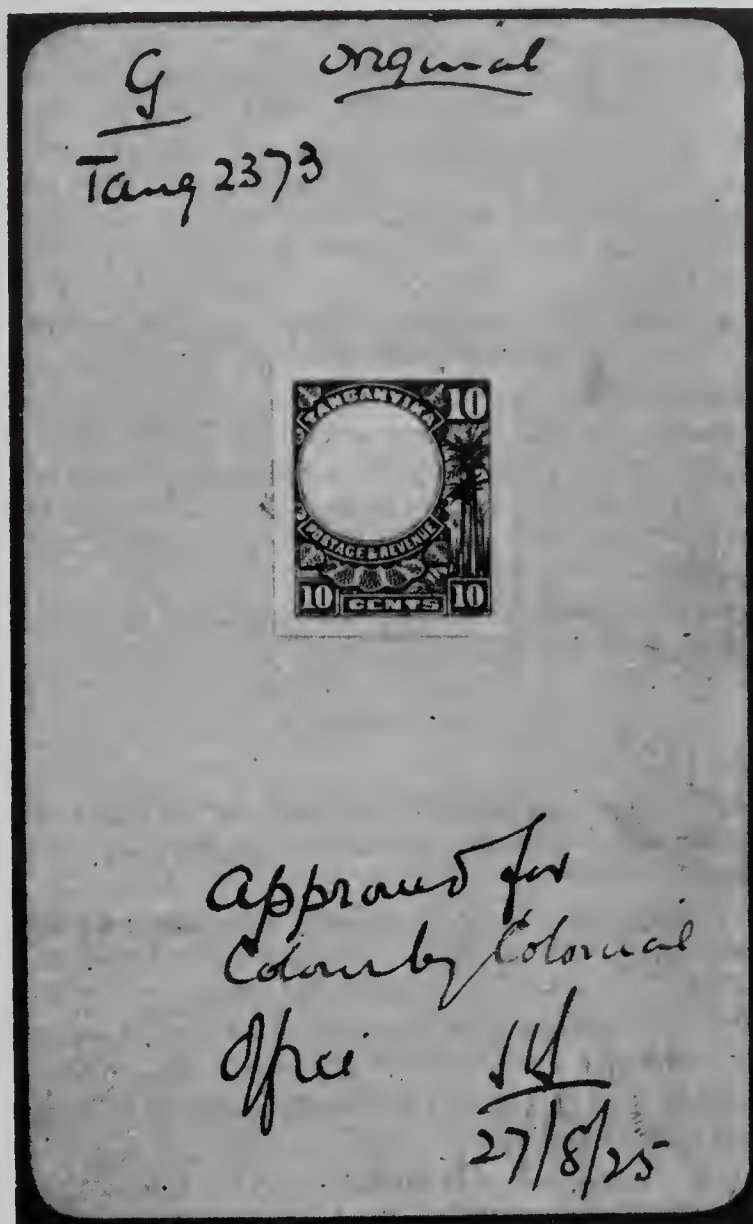
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